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THE

# LITERARY WORKS

OF

# SIR JOSHUA REYNOLDS,

FIRST PRESIDENT OF THE ROYAL ACADEMY.

81266

TO WHICH IS PREFIXED,

## A MEMOIR OF THE AUTHOR,

WITH REMARKS ON HIS PROFESSIONAL CHARACTER,

ILLUSTRATIVE OF

HIS PRINCIPLES AND PRACTICE.

BY HENRY WILLIAM BEECHEY.

IN TWO VOLUMES.

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# DISCOURSE IX.

*Delivered at the Opening of the Royal Academy, in Somerset Place, October* 16. 1780.

ON THE REMOVAL OF THE ROYAL ACADEMY TO SOMERSET PLACE. — THE ADVANTAGES TO SOCIETY FROM CULTIVATING INTELLECTUAL PLEASURE.

GENTLEMEN,

THE honour which the Arts acquire by being permitted to take possession of this noble habitation, is one of the most considerable of the many instances we have received of His Majesty's protection; and the strongest proof of his desire to make the Academy respectable.

Nothing has been left undone, that might contribute to excite our pursuit, or to reward our attainments. We have already the happiness of seeing the Arts in a state to which they never before arrived in this nation. This Building, in which we are now assembled, will remain to many future ages an illustrious specimen of th Architect's* abilities. It is our duty to endeavour that those who gaze with wonder at the structure, may not be disappointed when they visit the apartments. It will be no small addition to the glory which this nation has already acquired from having given birth to eminent men in every part of science, if it should be enabled to produce, in consequence of this institution, a School of English Artists.

* Sir William Chambers.

The estimation in which we stand in respect to our neighbours, will be in proportion to the degree in which we excel or are inferior to them in the acquisition of intellectual excellence, of which Trade and its consequential riches must be acknowledged to give the means; but a people whose whole attention is absorbed in those means, and who forget the end, can aspire but little above the rank of a barbarous nation. Every establishment that tends to the cultivation of the pleasures of the mind, as distinct from those of sense, may be considered as an inferior school of morality, where the mind is polished and prepared for higher attainments.

Let us for a moment take a short survey of the progress of the mind towards what is, or ought to be, its true object of attention. Man, in his lowest state, has no pleasures but those of sense, and no wants but those of appetite; afterwards, when society is divided into different ranks, and some are appointed to labour for the support of others, those whom their superiority sets free from labour, begin to look for intellectual entertainments. Thus, whilst the shepherds were attending their flocks, their masters made the first astronomical observations; so music is said to have had its origin from a man at leisure listening to the strokes of a hammer.

As the senses, in the lowest state of nature, are necessary to direct us to our support, when that support is once secure there is danger in following them further; to him who has no rule of action but the gratification of the senses, plenty is always dangerous: it is therefore necessary to the happiness of individuals, and still more necessary to the security of society, that the mind should be elevated to the idea of general beauty, and the contemplation of general truth; by

this pursuit the mind is always carried forward in search of something more excellent than it finds, and obtains its proper superiority over the common senses of life, by learning to feel itself capable of higher aims and nobler enjoyments. In this gradual exaltation of human nature, every art contributes its contingent towards the general supply of mental pleasure. Whatever abstracts the thoughts from sensual gratifications, whatever teaches us to look for happiness within ourselves, must advance in some measure the dignity of our nature.

Perhaps there is no higher proof of the excellency of man than this,—that to a mind properly cultivated whatever is bounded is little. The mind is continually labouring to advance, step by step, through successive gradations of excellence, towards perfection, which is dimly seen, at a great though not hopeless distance, and which we must always follow because we never can attain; but the pursuit rewards itself; one truth teaches another, and our store is always increasing, though nature can never be exhausted. Our art, like all arts which address the imagination, is applied to a somewhat lower faculty of the mind, which approaches nearer to sensuality: but through sense and fancy it must make its way to reason; for such is the progress of thought, that we perceive by sense, we combine by fancy, and distinguish by reason: and without carrying our art out of its natural and true character, the more we purify it from every thing that is gross in sense, in that proportion we advance its use and dignity; and in proportion as we lower it to mere sensuality, we pervert its nature, and degrade it from the rank of a liberal art; and this is what every artist ought well to remember. Let him remember also, that he deserves just so much encouragement in the

state as he makes himself a member of it virtuously useful, and contributes in his sphere to the general purpose and perfection of society.

The Art which we profess has beauty for its object; this it is our business to discover and to express; the beauty of which we are in quest is general and intellectual; it is an idea that subsists only in the mind; the sight never beheld it, nor has the hand expressed it: it is an idea residing in the breast of the artist, which he is always labouring to impart, and which he dies at last without imparting; but which he is yet so far able to communicate, as to raise the thoughts, and extend the views of the spectator; and which, by a succession of art, may be so far diffused, that its effects may extend themselves imperceptibly into public benefits, and be among the means of bestowing on whole nations refinement of taste: which, if it does not lead directly to purity of manners, obviates at least their greatest depravation, by disentangling the mind from appetite, and conducting the thoughts through successive stages of excellence, till that contemplation of universal rectitude and harmony which began by Taste, may, as it is exalted and refined, conclude in Virtue.

## DISCOURSE X.

*Delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December* 11. 1780.

SCULPTURE: — HAS BUT ONE STYLE. — ITS OBJECTS, FORM, AND CHARACTER. — INEFFECTUAL ATTEMPTS OF THE MODERN SCULPTORS TO IMPROVE THE ART. — ILL EFFECTS OF MODERN DRESS IN SCULPTURE.

GENTLEMEN,

I SHALL now, as it has been customary on this day, and on this occasion, communicate to you such observations as have occurred to me on the Theory of Art.

If these observations have hitherto referred principally to Painting, let it be remembered that this Art is much more extensive and complicated than Sculpture, and affords therefore a more ample field for criticism; and as the greater includes the less, the leading principles of Sculpture are comprised in those of Painting.

However, I wish now to make some remarks with particular relation to Sculpture; to consider wherein, or in what manner, its principles and those of Painting agree or differ; what is within its power of performing, and what it is vain or improper to attempt; that it may be clearly and distinctly known what ought to be the great purpose of the Sculptor's labours.

Sculpture is an art of much more simplicity and uniformity than painting; it cannot with propriety, and the best effect, be applied to many subjects. The object of its pursuit may be comprised in two words, Form and Character; and those qualities are

presented to us but in one manner, or in one style only; whereas the powers of Painting, as they are more various and extensive, so they are exhibited in as great a variety of manners. The Roman, Lombard, Florentine, Venetian, and Flemish Schools, all pursue the same end by different means. But Sculpture having but one style, can only to one style of Painting have any relation; and to this (which is indeed the highest and most dignified that Painting can boast), it has a relation so close, that it may be said to be almost the same art operating upon different materials. The Sculptors of the last age, from not attending sufficiently to this discrimination of the different styles of Painting, have been led into many errors. Though they well knew that they were allowed to imitate, or take ideas for the improvement of their own Art from the grand style of Painting, they were not aware that it was not permitted to borrow in the same manner from the ornamental. When they endeavour to copy the picturesque effects, contrasts, or petty excellencies of whatever kind, which not improperly find a place in the inferior branches of Painting, they doubtless imagine themselves improving and extending the boundaries of their art by this imitation; but they are in reality violating its essential character, by giving a different direction to its operations, and proposing to themselves either what is unattainable, or at best a meaner object of pursuit. The grave and austere character of Sculpture requires the utmost degree of formality in composition; picturesque contrasts have here no place; every thing is carefully weighed and measured, one side making almost an exact equipoise to the other: a child is not a proper balance to a full grown figure, nor is a figure sitting or stooping a companion to an upright figure.

The excellence of every art must consist in the complete accomplishment of its purpose; and if by a false imitation of nature, or mean ambition of producing a picturesque effect or illusion of any kind, all the grandeur of ideas which this art endeavours to excite, be degraded or destroyed, we may boldly oppose ourselves to any such innovation. If the producing of a deception is the summit of this art, let us at once give to statues the addition of colour; which will contribute more towards accomplishing this end, than all those artifices which have been introduced and professedly defended, on no other principle but that of rendering the work more natural. But as colour is universally rejected, every practice liable to the same objection must fall with it. If the business of Sculpture were to administer pleasure to ignorance, or a mere entertainment to the senses, the Venus of Medicis might certainly receive much improvement by colour; but the character of Sculpture makes it her duty to afford delight of a different, and, perhaps, of a higher kind; the delight resulting from the contemplation of perfect beauty: and this, which is in truth an intellectual pleasure, is in many respects incompatible with what is merely addressed to the senses, such as that with which ignorance and levity contemplate elegance of form.

The Sculptor may be safely allowed to practise every means within the power of his art to produce a deception, provided this practice does not interfere with or destroy higher excellencies; on these conditions he will be forced, however loth, to acknowledge that the boundaries of his art have long been fixed, and that all endeavours will be vain that hope to pass beyond the best works which remain of ancient Sculpture.

Imitation is the means, and not the end, of art: it is employed by the Sculptor as the language by which his ideas are presented to the mind of the spectator. Poetry and elocution of every sort make use of signs, but those signs are arbitrary and conventional. The sculptor employs the representation of the thing itself; but still as a means to a higher end, — as a gradual ascent always advancing towards faultless form and perfect beauty. It may be thought at the first view, that even this form, however perfectly represented, is to be valued and take its rank only for the sake of a still higher object, that of conveying sentiment and character, as they are exhibited by attitude, and expression of the passions. But we are sure from experience, that the beauty of form alone, without the assistance of any other quality, makes of itself a great work, and justly claims our esteem and admiration. As a proof of the high value we set on the mere excellence of form, we may produce the greatest part of the works of Michael Angelo, both in painting and sculpture; as well as most of the antique statues, which are justly esteemed in a very high degree, though no very marked or striking character or expression of any kind is represented.

But, as a stronger instance that this excellence alone inspires sentiment, what artist ever looked at the Torso without feeling a warmth of enthusiasm, as from the highest efforts of poetry? From whence does this proceed? What is there in this fragment that produces this effect, but the perfection of this science of abstract form?

A mind elevated to the contemplation of excellence, perceives in this defaced and shattered fragment, *disjecta membra poetæ*, the traces of superlative genius,

the reliques of a work on which succeeding ages can only gaze with inadequate admiration.

It may be said that this pleasure is reserved only to those who have spent their whole life in the study and contemplation of this art; but the truth is, that all would feel its effects, if they could divest themselves of the expectation of *deception*, and look only for what it really is, a *partial* representation of nature. The only impediment of their judgment must then proceed from their being uncertain to what rank, or rather kind of excellence, it aspires; and to what sort of approbation it has a right. This state of darkness is, without doubt, irksome to every mind; but by attention to works of this kind the knowledge of what is aimed at comes of itself, without being taught, and almost without being perceived.

The Sculptor's art is limited in comparison of others, but it has its variety and intricacy within its proper bounds. Its essence is correctness: and when to correct and perfect form is added the ornament of grace, dignity of character, and appropriated expression, as in the Apollo, the Venus, the Laocoon, the Moses of Michael Angelo, and many others, this art may be said to have accomplished its purpose.

What Grace is, how it is to be acquired or conceived, are in speculation difficult questions; but *causa latet, res est notissima:* without any perplexing inquiry, the effect is hourly perceived. I shall only observe, that its natural foundation is correctness of design; and though grace may be sometimes united with incorrectness, it cannot proceed from it.

But to come nearer to our present subject. It has been said that the grace of the Apollo depends on a certain degree of incorrectness; that the head is not anatomically placed between the shoulders; and that

the lower half of the figure is longer than just proportion allows.

I know that Corregio and Parmegiano are often produced as authorities to support this opinion; but very little attention will convince us, that the incorrectness of some parts which we find in their works, does not contribute to grace, but rather tends to destroy it. The Madonna, with the sleeping Infant, and beautiful group of Angels, by Parmegiano, in the Palazzo Piti, would not have lost any of its excellence, if the neck, fingers, and indeed the whole figure of the Virgin, instead of being so very long and incorrect, had preserved their due proportion.

In opposition to the first of these remarks, I have the authority of a very able Sculptor of this Academy, who has copied that figure, consequently measured and carefully examined it, to declare, that the criticism is not true. In regard to the last, it must be remembered that Apollo is here in the exertion of one of his peculiar powers, which is swiftness; he has therefore that proportion which is best adapted to that character. This is no more incorrectness, than when there is given to an Hercules an extraordinary swelling and strength of muscles.

The art of discovering and expressing grace is difficult enough of itself, without perplexing ourselves with what is incomprehensible. A supposition of such a monster as Grace, begot by Deformity, is poison to the mind of a young Artist, and may make him neglect what is essential to his art, correctness of Design, in order to pursue a phantom, which has no existence but in the imagination of affected and refined speculators.

I cannot quit the Apollo, without making one observation on the character of this figure. He is supposed

to have just discharged his arrow at the Python; and, by the head retreating a little towards the right shoulder, he appears attentive to its effect. What I would remark is the difference of this attention from that of the Discobolus, who is engaged in the same purpose, watching the effect of his Discus. The graceful, negligent, though animated, air of the one, and the vulgar eagerness of the other, furnish a signal instance of the judgment of the ancient sculptors in their nice discrimination of character. They are both equally true to nature, and equally admirable.

It may be remarked, that Grace, Character, and Expression, though words of different sense and meaning, and so understood when applied to the works of Painters, are indiscriminately used when we speak of Sculpture. This indecision we may suspect to proceed from the undetermined effects of the Art itself; those qualities are exhibited in Sculpture rather by form and attitude than by the features, and can therefore be expressed but in a very general manner.

Though the Laocoon and his two sons have more expression in the countenance than perhaps any other antique statues, yet it is only the general expression of pain; and this passion is still more strongly expressed by the writhing and contortion of the body than by the features.

It has been observed in a late publication, that if the attention of the Father in this group had been occupied more by the distress of his children, than by his own sufferings, it would have raised a much greater interest in the spectator. Though this observation comes from a person whose opinion, in every thing relating to the Arts, carries with it the highest authority, yet I cannot but suspect that such refined expression is scarce within the province of this Art; and in at-

tempting it, the Artist will run great risk of enfeebling expression, and making it less intelligible to the spectator.

As the general figure presents itself in a more conspicuous manner than the features, it is there we must principally look for expression or character; *patuit in corpore vultus;* and, in this respect, the Sculptor's art is not unlike that of Dancing, where the attention of the spectator is principally engaged by the attitude and action of the performer, and it is there he must look for whatever expression that art is capable of exhibiting. The Dancers themselves acknowledge this, by often wearing masks, with little diminution in the expression. The face bears so very inconsiderable a proportion to the effect of the whole figure, that the ancient Sculptors neglected to animate the features, even with the general expression of the passions. Of this the group of the Boxers is a remarkable instance; they are engaged in the most animated action with the greatest serenity of countenance. This is not recommended for imitation (for there can be no reason why the countenance should not correspond with the attitude and expression of the figure), but is mentioned in order to infer from hence, that this frequent deficiency in ancient Sculpture could proceed from nothing but a habit of inattention to what was considered as comparatively immaterial.

Those who think Sculpture can express more than we have allowed, may ask, by what means we discover, at the first glance, the character that is represented in a Bust, Cameo, or Intaglio? I suspect it will be found, on close examination, by him who is resolved not to see more than he really does see, that the figures are distinguished by their *insignia* more than by any variety of form or beauty. Take from Apollo his Lyre, from

Bacchus his Thirsus and Vine-leaves, and Meleager the Boar's Head, and there will remain little or no difference in their characters. In a Juno, Minerva, or Flora, the idea of the artist seems to have gone no further than representing perfect beauty, and afterwards adding the proper attributes, with a total indifference to which they gave them. Thus John de Bologna, after he had finished a group of a young man holding up a young woman in his arms, with an old man at his feet, called his friends together, to tell him what name he should give it, and it was agreed to call it The Rape of the Sabines*; and this is the celebrated group which now stands before the old Palace at Florence. The figures have the same general expression which is to be found in most of the antique Sculpture; and yet it would be no wonder if future critics should find out delicacy of expression which was never intended; and go so far as to see, in the old man's countenance, the exact relation which he bore to the woman who appears to be taken from him.

Though Painting and Sculpture are, like many other arts, governed by the same general principles, yet in the detail, or what may be called the by-laws of each art, there seems to be no longer any connection between them. The different materials upon which those two arts exert their powers, must infallibly create a proportional difference in their practice. There are many petty excellencies which the Painter attains with ease, but which are impracticable in Sculpture; and which, even if it could accomplish them, would add nothing to the true value and dignity of the work.

Of the ineffectual attempts which the modern

* See "Il Reposo di Raffaelle Borghini."

Sculptors have made by way of improvement, these seem to be the principal; The practice of detaching drapery from the figure, in order to give the appearance of flying in the air;—

Of making different plans in the same bas-relievos;—

Of attempting to represent the effects of perspective:—

To these we may add the ill effect of figures clothed in a modern dress.

The folly of attempting to make stone sport and flutter in the air, is so apparent, that it carries with it its own reprehension; and yet to accomplish this, seemed to be the great ambition of many modern Sculptors, particularly Bernini: his art was so much set on overcoming this difficulty, that he was for ever attempting it, though by that attempt he risked every thing that was valuable in the art.

Bernini stands in the first class of modern Sculptors, and therefore it is the business of criticism to prevent the ill effects of so powerful an example.

From his very early work of Apollo and Daphne, the world justly expected he would rival the best productions of ancient Greece; but he soon strayed from the right path. And though there is in his work something which always distinguishes him from the common herd, yet he appears in his latter performances to have lost his way. Instead of pursuing the study of that ideal beauty with which he had so successfully begun, he turned his mind to an injudicious quest of novelty, attempted what was not within the province of the art, and endeavoured to overcome the hardness and obstinacy of his materials; which even supposing he had accomplished, so far as to make this species of drapery appear natural, the ill effect and con-

fusion occasioned by its being detached from the figure to which it belongs, ought to have been alone a sufficient reason to have deterred him from that practice.

We have not, I think, in our Academy, any of Bernini's works, except a cast of the head of his Neptune *: this will be sufficient to serve us for an example of the mischief produced by this attempt of representing the effects of the wind. The locks of the hair are flying abroad in all directions, insomuch that it is not a superficial view that can discover what the object is which is represented, or distinguish those flying locks from the features, as they are all of the same colour, of equal solidity, and consequently project with equal force.

The same entangled confusion which is here occasioned by the hair, is produced by drapery flying off; which the eye must, for the same reason, inevitably mingle and confound with the principal parts of the figure.

It is a general rule, equally true in both Arts, that the form and attitude of the figure should be seen clearly, and without any ambiguity, at the first glance of the eye. This the painter can easily do by colour, by losing parts in the ground, or keeping them so obscure as to prevent them from interfering with the more principal objects. The sculptor has no other means of preventing this confusion than by attaching the drapery for the greater part close to the figure; the folds of which, following the order of the limbs, whenever the drapery is seen, the eye is led to trace the form and attitude of the figure at the same time.

* Some years after this Discourse was written, Bernini's Neptune was purchased for our author at Rome, and brought to England. After his death it was sold by his executors for 500*l.* to Charles Anderson Pelham, Esq. now Lord Yarborough. M.

The drapery of the Apollo, though it makes a large mass, and is separated from the figure, does not affect the present question, from the very circumstance of its being so completely separated; and from the regularity and simplicity of its form, it does not in the least interfere with a distinct view of the figure. In reality, it is no more a part of it than a pedestal, a trunk of a tree, or an animal, which we often see joined to statues.

The principal use of those appendages is to strengthen and preserve the statue from accidents; and many are of opinion, that the mantle which falls from the Apollo's arm is for the same end; but surely it answers a much greater purpose, by preventing that dryness of effect which would inevitably attend a naked arm, extended almost at full length, to which we may add, the disagreeable effect which would proceed from the body and arm making a right angle.

The Apostles, in the church of St. John Lateran, appear to me to fall under the censure of an injudicious imitation of the manner of the painters. The drapery of those figures, from being disposed in large masses, gives undoubtedly that air of grandeur which magnitude or quantity is sure to produce. But though it should be acknowledged, that it is managed with great skill and intelligence, and contrived to appear as light as the materials will allow, yet the weight and solidity of stone was not to be overcome.

Those figures are much in the style of Carlo Maratti, and such as we may imagine he would have made, if he had attempted Sculpture; and when we know he had the superintendance of that work, and was an intimate friend of one of the principal Sculptors, we may suspect that his taste had some influence, if he did not even give the designs. No man can look at those figures without recognising the manner of Carlo

Maratti. They have the same defect which his works so often have, of being overlaid with drapery, and that too artificially disposed. I cannot but believe, that if Ruscono, Le Gros, Monot, and the rest of the Sculptors employed in that work, had taken for their guide the simple dress, such as we see in the antique statues of the philosophers, it would have given more real grandeur to their figures, and would certainly have been more suitable to the characters of the Apostles.

Though there is no remedy for the ill effect of those solid projections which flying drapery in stone must always produce in statues, yet in bas-relievos it is totally different; those detached parts of drapery the Sculptor has here as much power over as the Painter, by uniting and losing it in the ground, so that it shall not in the least entangle and confuse the figure.

But here again the Sculptor, not content with this successful imitation, if it may be so called, proceeds to represent figures, or groups of figures on different plans; that is some on the foreground, and some at a greater distance, in the manner of Painters in historical compositions. To do this he has no other means than by making the distant figures of less dimensions, and relieving them in a less degree from the surface; but this is not adequate to the end; they will still appear only as figures on a less scale, but equally near the eye with those in the front of the piece.

Nor does the mischief of this attempt, which never accomplishes its intention, rest here: by this division of the work into many minute parts, the grandeur of its general effect is inevitably destroyed.

Perhaps the only circumstance in which the Modern have excelled the Ancient Sculptors, is the management of a single group in basso-relievo; the art of gradually raising the group from the flat surface, till it

imperceptibly emerges into alto-relievo. Of this there is no ancient example remaining that discovers any approach to the skill which Le Gros has shown in an Altar in the Jesuits' Church at Rome. Different plans or degrees of relief in the same group have, as we see in this instance, a good effect, though the contrary happens when the groups are separated, and are at some distance behind each other.

This improvement in the art of composing a group in basso-relievo was probably first suggested by the practice of the modern Painters, who relieve their figures, or groups of figures, from their ground, by the same gentle gradation; and it is accomplished in every respect by the same general principles; but as the marble has no colour, it is the composition itself that must give it its light and shadow. The ancient Sculptors could not borrow this advantage from their Painters, for this was an art with which they appear to have been entirely unacquainted: and in the bas-relievos of Lorenzo Ghiberti, the casts of which we have in the Academy, this art is no more attempted than it was by the Painters of his age.

The next imaginary improvement of the moderns, is the representing the effects of Perspective in bas-relief. Of this little need be said; all must recollect how ineffectual has been the attempt of modern Sculptors to turn the buildings which they have introduced as seen from their angle, with a view to make them appear to recede from the eye in perspective. This, though it may show indeed their eager desire to encounter difficulties, shows at the same time how inadequate their materials are even to this their humble ambition.

The Ancients, with great judgment, represented only the elevation of whatever architecture they intro-

duced into their bas-reliefs, which is composed of little more than horizontal or perpendicular lines; whereas the interruption of crossed lines, or whatever causes a multiplicity of subordinate parts, destroys that regularity and firmness of effect on which grandeur of style so much depends.

We come now to the last consideration; in what manner Statues are to be dressed, which are made in honour of men, either now living, or lately departed.

This is a question which might employ a long discourse of itself: I shall at present only observe, that he who wishes not to obstruct the Artist, and prevent his exhibiting his abilities to their greatest advantage, will certainly not desire a modern dress.

The desire of transmitting to posterity the shape of modern dress must be acknowledged to be purchased at a prodigious price, even the price of every thing that is valuable in art.

Working in stone is a very serious business; and it seems to be scarce worth while to employ such durable materials in conveying to posterity a fashion of which the longest existence scarce exceeds a year.

However agreeable it may be to the Antiquary's principles of equity and gratitude, that as he has received great pleasure from the contemplation of the fashions of dress of former ages, he wishes to give the same satisfaction to future Antiquaries: yet, methinks, pictures of an inferior style, or prints, may be considered as quite sufficient, without prostituting this great art to such mean purposes.

In this town may be seen an Equestrian Statue in a modern dress, which may be sufficient to deter future artists from any such attempt: even supposing no other objection, the familiarity of the modern dress by

no means agrees with the dignity and gravity of Sculpture.

Sculpture is formal, regular, and austere; disdains all familiar objects, as incompatible with its dignity; and is an enemy to every species of affectation, or appearance of academical art. All contrast, therefore, of one figure to another, or of the limbs of a single figure, or even in the folds of the drapery, must be sparingly employed. In short, whatever partakes of fancy or caprice, or goes under the denomination of Picturesque, (however to be admired in its proper place,) is incompatible with that sobriety and gravity which is peculiarly the characteristic of this art.

There is no circumstance which more distinguishes a well-regulated and sound taste, than a settled uniformity of design, where all the parts are compact, and fitted to each other, every thing being of a piece. This principle extends itself to all habits of life, as well as to all works of art. Upon this general ground therefore we may safely venture to pronounce, that the uniformity and simplicity of the materials on which the Sculptor labours, (which are only white marble,) prescribes bounds to his art, and teaches him to confine himself to a proportionable simplicity of design.

# DISCOURSE XI.

*Delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December* 10. 1782.

GENIUS. — CONSISTS PRINCIPALLY IN THE COMPREHENSION OF A WHOLE; IN TAKING GENERAL IDEAS ONLY.

GENTLEMEN,

THE highest ambition of every Artist is to be thought a man of Genius. As long as this flattering quality is joined to his name, he can bear with patience the imputation of carelessness, incorrectness, or defects of whatever kind.

So far, indeed, is the presence of Genius from implying an absence of faults, that they are considered by many as its inseparable companions. Some go such lengths as to take indication from them, and not only excuse faults on account of Genius, but presume Genius from the existence of certain faults.

It is certainly true, that a work may justly claim the character of Genius, though full of errors; and it is equally true, that it may be faultless, and yet not exhibit the least spark of Genius. This naturally suggests an inquiry, a desire at least of inquiring, what qualities of a work and of a workman may justly entitle a Painter to that character.

I have in a former discourse * endeavoured to impress you with a fixed opinion, that a comprehensive

* Discourse III.

and critical knowledge of the works of nature is the only source of beauty and grandeur. But when we speak to Painters, we must always consider this rule, and all rules, with a reference to the mechanical practice of their own particular Art. It is not properly in the learning, the taste, and the dignity of the ideas, that Genius appears as belonging to a Painter. There is a Genius particular and appropriated to his own trade, (as I may call it,) distinguished from all others. For that power, which enables the Artist to conceive his subject with dignity, may be said to belong to general education; and is as much the Genius of a Poet, or the professor of any other liberal Art, or even a good critic in any of those arts, as of a Painter. Whatever sublime ideas may fill his mind, he is a Painter only as he can put in practice what he knows, and communicate those ideas by visible representation.

If my expression can convey my idea, I wish to distinguish excellence of this kind by calling it the Genius of mechanical performance. This Genius consists, I conceive, in the power of expressing that which employs your pencil, whatever it may be, *as a whole;* so that the general effect and power of the whole may take possession of the mind, and for a while suspend the consideration of the subordinate and particular beauties or defects.

The advantage of this method of considering objects, is what I wish now more particularly to enforce. At the same time I do not forget, that a Painter must have the power of contracting as well as dilating his sight; because, he that does not at all express particulars, expresses nothing; yet it is certain, that a nice discrimination of minute circumstances, and a punctilious delineation of them, whatever excellence it may

have, (and I do not mean to detract from it,) never did confer on the Artist the character of Genius.

Beside those minute differences in things which are frequently not observed at all, and when they are, make little impression, there are in all considerable objects great characteristic distinctions, which press strongly on the senses, and therefore fix the imagination. These are by no means, as some persons think, an aggregate of all the small discriminating particulars: nor will such an accumulation of particulars ever express them. These answer to what I have heard great lawyers call the leading points in a case, or the leading cases relative to those points.

The detail of particulars, which does not assist the expression of the main characteristic, is worse than useless, it is mischievous, as it dissipates the attention, and draws it from the principal point. It may be remarked, that the impression which is left on our mind even of things which are familiar to us, is seldom more than their general effect; beyond which we do not look in recognising such objects. To express this in Painting, is to express what is congenial and natural to the mind of man, and what gives him by reflection his own mode of conceiving. The other presupposes *nicety* and *research*, which are only the business of the curious and attentive, and therefore does not speak to the general sense of the whole species; in which common, and, as I may so call it, mother tongue, every thing grand and comprehensive must be uttered.

I do not mean to prescribe what degree of attention ought to be paid to the minute parts; this it is hard to settle. We are sure that it is expressing the general effect of the whole, which alone can give to objects their true and touching character; and wherever this is observed, whatever else may be neglected, we acknow-

ledge the hand of a Master. We may even go further, and observe, that when the general effect only is presented to us by a skilful hand, it appears to express the object represented in a more lively manner than the minutest resemblance would do.

These observations may lead to very deep questions, which I do not mean here to discuss; among others, it may lead to an inquiry, Why we are not always pleased with the most absolute possible resemblance of an imitation to its original object? Cases may exist in which such a resemblance may be even disagreeable. I shall only observe that the effect of figures in wax-work, though certainly a more exact representation than can be given by Painting or Sculpture, is a sufficient proof that the pleasure we receive from imitation is not increased merely in proportion as it approaches to minute and detailed reality; we are pleased, on the contrary, by seeing ends accomplished by seemingly inadequate means.

To express protuberance by actual relief—to express the softness of flesh by the softness of wax, seems rude and inartificial, and creates no grateful surprise. But to express distances on a plain surface, softness by hard bodies, and particular colouring by materials which are not singly of that colour, produces that magic which is the prize and triumph of art.

Carry this principle a step further. Suppose the effect of imitation to be fully compassed by means still more inadequate; let the power of a few well-chosen strokes, which supersede labour by judgment and direction, produce a complete impression of all that the mind demands in an object; we are charmed with such an unexpected happiness of execution, and begin to be tired with the superfluous diligence, which in vain solicits an appetite already satiated.

The properties of all objects, as far as a Painter is concerned with them, are, the outline or drawing, the colour, and the light and shade. The drawing gives the form, the colour its visible quality, and the light and shade its solidity.

Excellence in any one of these parts of art will never be acquired by an artist, unless he has the habit of looking upon objects at large, and observing the effect which they have on the eye when it is dilated, and employed upon the whole, without seeing any one of the parts distinctly. It is by this that we obtain the ruling characteristic, and that we learn to imitate it by short and dexterous methods. I do not mean by dexterity a trick or mechanical habit, formed by guess, and established by custom; but that science, which, by a profound knowledge of ends and means, discovers the shortest and surest way to its own purpose.

If we examine with a critical view the manner of those painters whom we consider as patterns, we shall find that their great fame does not proceed from their works being more highly finished than those of other artists, or from a more minute attention to details, but from that enlarged comprehension which sees the whole object at once, and that energy of art which gives its characteristic effect by adequate expression.

Raffaelle and Titian are two names which stand the highest in our art; one for Drawing, the other for Painting. The most considerable and the most esteemed works of Raffaelle are the Cartoons, and his Fresco works in the Vatican; those, as we all know, are far from being minutely finished: his principal care and attention seems to have been fixed upon the adjustment of the whole, whether it was the general composition, or the composition of each individual figure; for every figure may be said to be a lesser whole,

though in regard to the general work to which it belongs, it is but a part; the same may be said of the head, of the hands, and feet. Though he possessed this art of seeing and comprehending the whole, as far as form is concerned, he did not exert the same faculty in regard to the general effect, which is presented to the eye by colour, and light and shade. Of this the deficiency of his oil pictures, where this excellence is more expected than in Fresco, is a sufficient proof.

It is to Titian we must turn our eyes to find excellence with regard to colour, and light and shade, in the highest degree. He was both the first and the greatest master of this art. By a few strokes he knew how to mark the general image and character of whatever object he attempted; and produced, by this alone, a truer representation than his master Giovanni Bellino, or any of his predecessors, who finished every hair. His great care was to express the general colour, to preserve the masses of light and shade, and to give by opposition the idea of that solidity which is inseparable from natural objects. When those are preserved, though the work should possess no other merit, it will have in a proper place its complete effect; but where any of these are wanting, however minutely laboured the picture may be in the detail, the whole will have a false and even an unfinished appearance, at whatever distance, or in whatever light, it can be shown.

It is in vain to attend to the variation of tints, if, in that attention, the general hue of flesh is lost; or to finish ever so minutely the parts, if the masses are not observed, or the whole not well put together.

Vasari seems to have had no great disposition to favour the Venetian Painters, yet he every where justly commends *il modo di fare, la maniera, la bella practica*; that is, the admirable manner and practice of that

school. On Titian, in particular, he bestows the epithets of *giudicioso, bello, e stupendo.*

This manner was then new to the world, but that unshaken truth on which it is founded, has fixed it as a model to all succeeding Painters: and those who will examine into the artifice, will find it to consist in the power of generalising, and in the shortness and simplicity of the means employed.

Many artists, as Vasari likewise observes, have ignorantly imagined they are imitating the manner of Titian, when they leave their colours rough, and neglect the detail; but, not possessing the principles on which he wrought, they have produced what he calls *goffe pitture,* absurd foolish pictures; for such will always be the consequence of affecting dexterity without science, without selection, and without fixed principles.

Raffaelle and Titian seem to have looked at nature for different purposes; they both had the power of extending their view to the whole; but one looked only for the general effect as produced by form, the other as produced by colour.

We cannot entirely refuse to Titian the merit of attending to the general *form* of his object, as well as colour; but his deficiency lay, a deficiency at least when he is compared with Raffaelle, in not possessing the power like him, of correcting the form of his model by any general idea of beauty in his own mind. Of this his St. Sebastian is a particular instance. This figure appears to be a most exact representation both of the form and the colour of the model, which he then happened to have before him; it has all the force of nature, and the colouring is flesh itself; but, unluckily, the model was of a bad form, especially the legs. Titian has with as much care preserved these defects,

as he has imitated the beauty and brilliancy of the colouring. In his colouring he was large and general, as in his design he was minute and partial: in the one he was a genius, in the other not much above a copier. I do not, however, speak now of all his pictures: instances enough may be produced in his works, where those observations on his defects could not with any propriety be applied; but it is in the manner or language, as it may be called, in which Titian and others of that school express themselves, that their chief excellence lies. This manner is in reality, in painting, what language is in poetry; we are all sensible how differently the imagination is affected by the same sentiment expressed in different words, and how mean or how grand the same object appears when presented to us by different Painters. Whether it is the human figure, an animal, or even inanimate objects, there is nothing, however unpromising in appearance, but may be raised into dignity, convey sentiment, and produce emotion, in the hands of a Painter of genius. What was said of Virgil, that he threw even the dung about the ground with an air of dignity, may be applied to Titian: whatever he touched, however naturally mean, and habitually familiar, by a kind of magic he invested with grandeur and importance.

I must here observe, that I am not recommending a neglect of the detail; indeed it would be difficult, if not impossible, to prescribe *certain* bounds, and tell how far, or when, it is to be observed or neglected; much must, at last, be left to the taste and judgment of the artist. I am well aware that a judicious detail will sometimes give the force of truth to the work, and consequently interest the spectator. I only wish to impress on your minds the true distinction between essential and subordinate powers; and to show what

qualities in the art claim your *chief* attention, and what may, with the least injury to your reputation, be neglected. Something, perhaps, always must be neglected; the lesser ought then to give way to the greater; and since every work can have but a limited time allotted to it (for even supposing a whole life to be employed about one picture, it is still limited), it appears more reasonable to employ that time to the best advantage, in contriving various methods of composing the work, — in trying different effect of light and shadow, — and employing the labour of correction in heightening by a judicious adjustment of the parts the effects of the whole, — than that the time should be taken up in minutely finishing those parts.

But there is another kind of high finishing, which may safely be condemned, as it seems to counteract its own purpose; that is, when the artist, to avoid that hardness which proceeds from the outline cutting against the ground, softens and blends the colours to excess: this is what the ignorant call high finishing, but which tends to destroy the brilliancy of colour, and the true effect of representation; which consists very much in preserving the same proportion of sharpness and bluntness that is found in natural objects. This extreme softening, instead of producing the effect of softness, gives the appearance of ivory, or some other hard substance, highly polished.

The portraits of Cornelius Jansen appear to have this defect, and consequently want that suppleness which is the characteristic of flesh; whereas, in the works of Vandyck we find the true mixture of softness and hardness perfectly observed. The same defect may be found in the manner of Vanderwerf, in opposition to that of Teniers; and such also, we may add, is

the manner of Raffaelle in his oil pictures, in comparison with that of Titian.

The name which Raffaelle has so justly maintained as the first of Painters, we may venture to say was not acquired by this laborious attention. His apology may be made by saying that it was the manner of his country; but if he had expressed his ideas with the facility and eloquence, as it may be called, of Titian, his works would certainly not have been less excellent; and that praise, which ages and nations have poured out upon him, for possessing Genius in the higher attainments of art, would have been extended to them all.

Those who are not conversant in works of art, are often surprised at the high value set by connoisseurs on drawings which appear careless, and in every respect unfinished; but they are truly valuable; and their value arises from this, that they give the idea of an whole; and this whole is often expressed by a dexterous facility which indicates the true power of a Painter, even though roughly exerted: whether it consists in the general composition, or the general form of each figure, or the turn of the attitude which bestows grace and elegance. All this we may see fully exemplified in the very skilful drawings of Parmegiano and Correggio. On whatever account we value these drawings, it is certainly not for high finishing, or a minute attention to particulars.

Excellence in every part, and in every province of our art, from the highest style of history down to the resemblances of still-life, will depend on this power of extending the attention at once to the whole, without which the greatest diligence is vain.

I wish you to bear in mind, that when I speak of an whole, I do not mean simply an *whole* as belonging to composition, but an *whole* with respect to the general

style of colouring; an *whole* with regard to the light and shade; an *whole* of every thing which may separately become the main object of a Painter.

I remember a Landscape-painter in Rome, who was known by the name of STUDIO, from his patience in high finishing, in which he thought the whole excellence of art consisted; so that he once endeavoured, as he said, to represent every individual leaf on a tree. This picture I never saw; but I am very sure that an artist, who looked only at the general character of the species, the order of the branches, and the masses of the foliage, would in a few minutes produce a more true resemblance of trees, than this Painter in as many months.

A Landscape-painter certainly ought to study anatomically (if I may use the expression) all the objects which he paints; but when he is to turn his studies to use, his skill, as a man of genius, will be displayed in showing the general effect, preserving the same degree of hardness and softness which the objects have in nature; for he applies himself to the imagination, not to the curiosity, and works not for the Virtuoso or the Naturalist, but for the common observer of life and nature. When he knows his subject, he will know not only what to describe, but what to omit: and this skill in leaving out, is, in all things, a great part of knowledge and wisdom.

The same excellence of manner which Titian displayed in History or Portrait-painting, is equally conspicuous in his Landscapes, whether they are professedly such, or serve only as backgrounds. One of the most eminent of this latter kind is to be found in the picture of St. Pietro Martire. The large trees, which are here introduced, are plainly distinguished from each other by the different manner with which

the branches shoot from their trunks, as well as by their different foliage; and the weeds in the foreground are varied in the same manner, just as much as variety requires, and no more. When Algarotti, speaking of this picture, praises it for the minute discriminations of the leaves and plants, even, as he says, to excite the admiration of a Botanist, his intention was undoubtedly to give praise even at the expence of truth; for he must have known, that this is not the character of the picture: but connoisseurs will always find in pictures what they think they ought to find: he was not aware that he was giving a description injurious to the reputation of Titian.

Such accounts may be very hurtful to young artists, who never have had an opportunity of seeing the work described; and they may possibly conclude, that this great Artist acquired the name of the Divine Titian from his eminent attention to such trifling circumstances, which in reality would not raise him above the level of the most ordinary Painter.

We may extend these observations even to what seems to have but a single, and that an individual object. The excellence of Portrait-painting, and, we may add, even the likeness, the character, and countenance, as I have observed in another place, depend more upon the general effect produced by the Painter, than on the exact expression of the peculiarities, or minute discrimination of the parts. The chief attention of the artist is therefore employed in planting the features in their proper places, which so much contributes to giving the effect and true impression of the whole. The very peculiarities may be reduced to classes and general descriptions; and there are therefore large ideas to be found even in this contracted subject. He may afterwards labour single features

to what degree he thinks proper, but let him not forget continually to examine, whether in finishing the parts he is not destroying the general effect.

It is certainly a thing to be wished, that all excellence were applied to illustrate subjects that are interesting and worthy of being commemorated; whereas, of half the pictures that are in the world, the subject can be valued only as an occasion which set the artist to work; and yet, our high estimation of such pictures, without considering, or perhaps without knowing the subject, shows how much our attention is engaged by the art alone.

Perhaps nothing that we can say will so clearly show the advantage and excellence of this faculty, as that it confers the character of Genius on works that pretend to no other merit; in which is neither expression, character, or dignity, and where none are interested in the subject. We cannot refuse the character of Genius to the marriage of Paolo Veronese, without opposing the general sense of mankind, (great authorities have called it the triumph of Painting,) or to the altar of St. Augustine at Antwerp, by Rubens, which equally deserves that title, and for the same reason. Neither of those pictures have any interesting story to support them. That of Paolo Veronese is only a representation of a great concourse of people at a dinner; and the subject of Rubens, if it may be called a subject where nothing is doing, is an assembly of various Saints that lived in different ages. The whole excellence of those pictures consists in mechanical dexterity, working however under the influence of that comprehensive faculty which I have so often mentioned.

It is by this, and this alone, that the mechanical power is ennobled, and raised much above its natural

rank. And it appears to me, that with propriety it acquires this character, as an instance of that superiority with which mind predominates over matter, by contracting into one whole what nature has made multifarious.

The great advantage of this idea of a whole is, that a greater quantity of truth may be said to be contained and expressed in a few lines or touches, than in the most laborious finishing of the parts where this is not regarded. It is upon this foundation that it stands; and the justness of the observation would be confirmed by the ignorant in art, if it were possible to take their opinions unseduced by some false notion of what they imagine they ought to see in a Picture. As it is an art, they think they ought to be pleased in proportion as they see that art ostentatiously displayed; they will, from this supposition, prefer neatness, high-finishing, and gaudy colouring, to the truth, simplicity, and unity of nature. Perhaps, too, the totally ignorant beholder, like the ignorant artist, cannot comprehend an whole, nor even what it means. But if false notions do not anticipate their perceptions, they who are capable of observation, and who, pretending to no skill, look only straight forward, will praise and condemn in proportion as the Painter has succeeded in the effect of the whole. Here, general satisfaction, or general dislike, though perhaps despised by the Painter, as proceeding from the ignorance of the principles of art, may yet help to regulate his conduct, and bring back his attention to that which ought to be his principal object, and from which he has deviated for the sake of minuter beauties.

An instance of this right judgment I once saw in a child, in going through a gallery where there were many portraits of the last ages, which, though neatly

put out of hand, were very ill put together. The child paid no attention to the neat finishing or naturalness of any bit of drapery, but appeared to observe only the ungracefulness of the persons represented, and put herself in the posture of every figure which she saw in a forced and awkward attitude. The censure of nature, uninformed, fastened upon the greatest fault that could be in a picture, because it related to the character and management of the whole.

I should be sorry, if what has been said should be understood to have any tendency to encourage that carelessness which leaves work in an unfinished state. I commend nothing for the want of exactness; I mean to point out that kind of exactness which is the best, and which is alone truly to be so esteemed.

So far is my disquisition from giving countenance to idleness, that there is nothing in our art which enforces such continual exertion and circumspection, as an attention to the general effect of the whole. It requires much study and much practice; it requires the Painter's entire mind; whereas the parts may be finishing by nice touches, while his mind is engaged on other matters; he may even hear a play or a novel read without much disturbance. The artist who flatters his own indolence, will continually find himself evading this active exertion, and applying his thoughts to the ease and laziness of highly finishing the parts; producing at last what Cowley calls "laborious effects of idleness."

No work can be too much finished, provided the diligence employed be directed to its proper object; but I have observed that an excessive labour in the detail has, nine times in ten, been pernicious to the general effect, even when it has been the labour of

great masters. It indicates a bad choice, which is an ill setting out in any undertaking.

To give a right direction to your industry has been my principal purpose in this discourse. It is this, which I am confident often makes the difference between two Students of equal capacities, and of equal industry. While the one is employing his labour on minute objects of little consequence, the other is acquiring the art, and perfecting the habit, of seeing nature in an extensive view, in its proper proportions, and its due subordination of parts.

Before I conclude, I must make one observation sufficiently connected with the present subject.

The same extension of mind which gives the excellence of Genius to the theory and mechanical practice of the art, will direct him likewise in the method of study, and give him the superiority over those who narrowly follow a more confined track of partial imitation. Whoever, in order to finish his education, should travel to Italy, and spend his whole time there only in copying pictures, and measuring statues or buildings; (though these things are not to be neglected,) would return with little improvement. He that imitates the Iliad, says Dr. Young, is not imitating Homer. It is not by laying up in the memory the particular details of any of the great works of art, that any man becomes a great artist, if he stops without making himself master of the general principles on which these works are conducted. If he even hopes to rival those whom he admires, he must consider their works as the means of teaching him the true art of seeing nature. When this is acquired, he then may be said to have appropriated their powers, or at least the foundation of their powers, to himself; the rest must depend upon his own in-

dustry and application. The great business of study is, to form a *mind*, adapted and adequate to all times and all occasions; to which all nature is then laid open, and which may be said to possess the key of her inexhaustible riches.

# DISCOURSE XII.

*Delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December* 10. 1784.

PARTICULAR METHODS OF STUDY OF LITTLE CONSEQUENCE. — LITTLE OF THE ART CAN BE TAUGHT. — LOVE OF METHOD OFTEN A LOVE OF IDLENESS. — PITTORI IMPROVVISATORI APT TO BE CARELESS AND INCORRECT; SELDOM ORIGINAL AND STRIKING. — THIS PROCEEDS FROM THEIR NOT STUDYING THE WORKS OF OTHER MASTERS.

GENTLEMEN,

In consequence of the situation in which I have the honour to be placed in this Academy, it has often happened, that I have been consulted by the young Students who intend to spend some years in Italy, concerning the method of regulating their studies. I am, as I ought to be, solicitously desirous to communicate the entire result of my experience and observation; and though my openness and facility in giving my opinions might make some amends for whatever was defective in them, yet I fear my answers have not often given satisfaction. Indeed I have never been sure, that I understood perfectly what they meant, and was not without some suspicion that they had not themselves very distinct ideas of the object of their inquiry.

If the information required was, by what means the path that leads to excellence could be discovered; if they wished to know whom they were to take for their guides; what to adhere to, and what to avoid; where they were to halt, and where they were to take up their rest; what was to be tasted only,

and what should be their diet; such general directions are certainly proper for a Student to ask, and for me, to the best of my capacity, to give; but these rules have been already given: they have, in reality, been the subject of almost all my Discourses from this place. But I am rather inclined to think, that by *method of study*, it was meant, (as several do mean,) that the times and the seasons should be prescribed, and the order settled, in which every thing was to be done: that it might be useful to point out to what degree of excellence one part of the Art was to be carried, before the Student proceeded to the next; how long he was to continue to draw from the ancient statues, when to begin to compose, and when to apply to the study of colouring.

Such a detail of instruction might be extended with a great deal of plausible and ostentatious amplification. But it would at best be useless. Our studies will be for ever, in a very great degree, under the direction of chance; like travellers, we must take what we can get, and when we can get it; whether it is or is not administered to us in the most commodious manner, in the most proper place, or at the exact minute when we would wish to have it.

Treatises on education, and method of study, have always appeared to me to have one general fault. They proceed upon a false supposition of life; as if we possessed not only a power over events and circumstances, but had a greater power over ourselves than I believe any of us will be found to possess. Instead of supposing ourselves to be perfect patterns of wisdom and virtue, it seems to me more reasonable to treat ourselves (as I am sure we must now and then treat others) like humoursome children, whose fancies are often to be indulged, in order to keep them in

good humour with themselves and their pursuits. It is necessary to use some artifice of this kind in all processes which by their very nature are long, tedious, and complex, in order to prevent our taking that aversion to our studies, which the continual shackles of methodical restraint are sure to produce.

I would rather wish a student, as soon as he goes abroad, to employ himself upon whatever he has been incited to by any immediate impulse, than to go sluggishly about a prescribed task; whatever he does in such a state of mind, little advantage accrues from it, as nothing sinks deep enough to leave any lasting impression; and it is impossible that any thing should be well understood, or well done, that is taken into a reluctant understanding, and executed with a servile hand.

It is desirable, and indeed is necessary to intellectual health, that the mind should be recreated and refreshed with a variety in our studies; that in the irksomeness of uniform pursuit we should be relieved, and, if I may so say, deceived, as much as possible. Besides, the minds of men are so very differently constituted, that it is impossible to find one method which shall be suitable to all. It is of no use to prescribe to those who have no talents; and those who have talents will find methods for themselves—methods dictated to them by their own particular dispositions, and by the experience of their own particular necessities.

However, I would not be understood to extend this doctrine to the younger students. The first part of the life of a student, like that of other school-boys, must necessarily be a life of restraint. The grammar, the rudiments, however unpalatable, must at all events be mastered. After a habit is acquired of drawing

correctly from the model (whatever it may be) which he has before him, the rest, I think, may be safely left to chance; always supposing that the student is *employed*, and that his studies are directed to the proper object.

A passion for his art, and an eager desire to excel, will more than supply the place of method. By leaving a student to himself, he may possibly indeed be led to undertake matters above his strength: but the trial will at least have this advantage, it will discover to himself his own deficiencies; and this discovery alone, is a very considerable acquisition. One inconvenience, I acknowledge, may attend bold and arduous attempts; frequent failure may discourage. This evil, however, is not more pernicious than the slow proficiency which is the natural consequence of too easy tasks.

Whatever advantages method may have in despatch of business, (and there it certainly has many,) I have but little confidence of its efficacy in acquiring excellence in any art whatever. Indeed, I have always strongly suspected, that this love of method, on which some persons appear to place so great dependence, is, in reality, at the bottom, a love of idleness, a want of sufficient energy to put themselves into immediate action: it is a sort of an apology to themselves for doing nothing. I have known artists who may truly be said to have spent their whole lives, or at least the most precious part of their lives, in planning methods of study, without ever beginning; resolving, however, to put it all in practice at some time or other,—when a certain period arrives,—when proper conveniences are procured,—or when they remove to a certain place better calculated for study. It is not uncommon for such persons to go abroad with the most honest and sincere resolution of studying hard, when they shall

arrive at the end of their journey. The same want of exertion, arising from the same cause which made them at home put off the day of labour until they had found a proper scheme for it, still continues in Italy, and they consequently return home with little, if any, improvement.

In the practice of art, as well as in morals, it is necessary to keep a watchful and jealous eye over ourselves; idleness, assuming the specious disguise of industry, will lull to sleep all suspicion of our want of an active exertion of strength. A provision of endless apparatus, a bustle of infinite inquiry and research, or even the mere mechanical labour of copying, may be employed, to evade and shuffle off real labour,—the real labour of thinking.

I have declined for these reasons to point out any particular method and course of study to young Artists on their arrival in Italy. I have left it to their own prudence, a prudence which will grow and improve upon them in the course of unremitted, ardent industry, directed by a real love of their profession, and an unfeigned admiration of those who have been universally admitted as patterns of excellence in the art.

In the exercise of that general prudence, I shall here submit to their consideration such miscellaneous observations as have occurred to me on considering the mistaken notions or evil habits, which have prevented that progress towards excellence, which the natural abilities of several Artists might otherwise have enabled them to make.

False opinions and vicious habits have done far more mischief to students, and to Professors too, than any wrong methods of study.

Under the influence of sloth, or of some mistaken notion, is that disposition which always wants to lean

on other men. Such Students are always talking of the prodigious progress they should make, if they could but have the advantage of being taught by some particular eminent Master. To him they would wish to transfer that care, which they ought and must take of themselves. Such are to be told, that after the rudiments are past, very little of our Art can be taught by others. The most skilful Master can do little more than put the end of the clue into the hands of his Scholar, by which he must conduct himself.

It is true, the beauties and defects of the works of our predecessors may be pointed out; the principles on which their works are conducted may be explained; the great examples of Ancient Art may be spread out before them; but the most sumptuous entertainment is prepared in vain, if the guests will not take the trouble of helping themselves.

Even the Academy itself, where every convenience for study is procured, and laid before them, may, from that very circumstance, from leaving no difficulties to be encountered in the pursuit, cause a remission of their industry. It is not uncommon to see young artists, whilst they are struggling with every obstacle in their way, exert themselves with such success as to outstrip competitors possessed of every means of improvement. The promising expectation which was formed, on so much being done with so little means, has recommended them to a Patron, who has supplied them with every convenience of study; from that time their industry and eagerness of pursuit has forsaken them; they stand still, and see others rush on before them.

Such men are like certain animals, who will feed only when there is but little provender, and that got

at with difficulty through the bars of a rack, but refuse to touch it when there is an abundance before them.

Perhaps, such a falling off may proceed from the faculties being overpowered by the immensity of the materials; as the traveller despairs ever to arrive at the end of his journey, when the whole extent of the road which he is to pass is at once displayed to his view.

Among the first moral qualities, therefore, which a Student ought to cultivate, is a just and manly confidence in himself, or rather in the effects of that persevering industry which he is resolved to possess.

When Raffaelle, by means of his connection with Bramante, the Pope's Architect, was fixed upon to adorn the Vatican with his works, he had done nothing that marked in him any great superiority over his contemporaries; though he was then but young, he had under his direction the most considerable Artists of his age; and we know what kind of men those were: a lesser mind would have sunk under such a weight; and if we should judge from the meek and gentle disposition which we are told was the character of Raffaelle, we might expect this would have happened to him; but his strength appeared to increase in proportion as exertion was required; and it is not improbable that we are indebted to the good fortune which first placed him in that conspicuous situation, for those great examples of excellence which he has left us.

The observations to which I formerly wished, and now desire, to point your attention, relate not to errors which are committed by those who have no claim to merit, but to those inadvertencies into which men of parts only can fall by the over-rating or the abuse of some real, though perhaps subordinate, excellence. The errors last alluded to are those of backward, timid

characters; what I shall now speak of, belong to another class; to those Artists who are distinguished for the readiness and facility of their invention. It is undoubtedly a splendid and desirable accomplishment to be able to design instantaneously any given subject. It is an excellence that I believe every Artist would wish to possess; but unluckily, the manner in which this dexterity is acquired, habituates the mind to be contented with first thoughts without choice or selection. The judgment, after it has been long passive, by degrees loses its power of becoming active when exertion is necessary.

Whoever, therefore, has this talent, must in some measure undo what he has had the habit of doing, or at least give a new turn to his mind: great works, which are to live and stand the criticism of posterity, are not performed at a heat. A proportionable time is required for deliberation and circumspection. I remember when I was at Rome looking at the fighting Gladiator, in company with an eminent Sculptor, and I expressed my admiration of the skill with which the whole is composed, and the minute attention of the Artist to the change of every muscle in that momentary exertion of strength: he was of opinion that a work so perfect required nearly the whole life of man to perform.

I believe, if we look around us, we shall find, that in the sister art of Poetry, what has been soon done, has been as soon forgotten. The judgment and practice of a great Poet on this occasion is worthy attention. Metastasio, who has so much and justly distinguished himself throughout Europe, at his outset was an *Improvvisatore*, or extempore Poet, a description of men not uncommon in Italy: it is not long since he was asked by a friend, if he did not think the custom of

inventing and reciting *extempore*, which he practised when a boy in his character of an *Improvvisatore*, might not be considered as a happy beginning of his education; he thought it, on the contrary, a disadvantage to him: he said that he had acquired by that habit a carelessness and incorrectness, which it cost him much trouble to overcome, and to substitute in the place of it a totally different habit, that of thinking with selection, and of expressing himself with correctness and precision.

However extraordinary it may appear, it is certainly true, that the inventions of the *Pittori improvvisatori*, as they may be called, have, — notwithstanding the common boast of their authors that all is spun from their own brain, — very rarely any thing that has in the least the air of originality :— their compositions are generally common-place, uninteresting, without character or expression; like those flowery speeches that we sometimes hear, which impress no new ideas on the mind.

I would not be thought, however, by what has been said, to oppose the use, the advantage, the necessity there is, of a Painter's being readily able to express his ideas by sketching. The further he can carry such designs, the better. The evil to be apprehended is, his resting there, and not correcting them afterwards from nature, or taking the trouble to look about him for whatever assistance the works of others will afford him.

We are not to suppose, that when a Painter sits down to deliberate on any work, he has all his knowledge to seek; he must not only be able to draw *extempore* the human figure in every variety of action, but he must be acquainted likewise with the general principles of composition, and possess a habit of foreseeing, while he is composing, the effect of the masses of light and shadow, that will attend such a disposition. His mind

is entirely occupied by his attention to the whole. It is a subsequent consideration to determine the attitude and expression of individual figures. It is in this period of his work that I would recommend to very artist to look over his portfolio, or pocket-book, in which he has treasured up all the happy inventions, all the extraordinary and expressive attitudes, that he has met with in the course of his studies; not only for the sake of borrowing from those studies whatever may be applicable to his own work, but likewise on account of the great advantage he will receive by bringing the ideas of great Artists more distinctly before his mind, which will teach him to invent other figures in a similar style.

Sir Francis Bacon speaks with approbation of the provisionary methods Demosthenes and Cicero employed to assist their invention: and illustrates their use by a quaint comparison after his manner. These particular *Studios* being not immediately connected with our art, I need not cite the passage I allude to, and shall only observe that such preparation totally opposes the general received opinions that are floating in the world, concerning genius and inspiration. The same great man in another place, speaking of his own essays, remarks, that they treat of "those things, wherein both men's lives and persons are most conversant, whereof a man shall find much in experience, but little in books:" they are then what an artist would naturally call invention; and yet we may suspect that even the genius of Bacon, great as it was, would never have been enabled to have made those observations, if his mind had not been trained and disciplined by reading the observations of others. Nor could he without such reading have known that those opinions were not to be found in other books.

I know there are many Artists of great fame who appear never to have looked out of themselves, and who probably would think it derogatory to their character, to be supposed to borrow from any other Painter. But when we recollect, and compare the works of such men with those who took to their assistance the inventions of others, we shall be convinced of the great advantage of this latter practice.

The two men most eminent for readiness of invention, that occur to me, are Luca Giordano and La Fage; one in painting, and the other in drawing.

To such extraordinary powers as were possessed by both of those Artists, we cannot refuse the character of Genius; at the same time, it must be acknowledged, that it was that kind of mechanic Genius which operates without much assistance of the head. In all their works, which are (as might be expected) very numerous, we may look in vain for any thing that can be said to be original and striking; and yet, according to the ordinary ideas of originality, they have as good pretensions as most Painters; for they borrowed very little from others, and still less will any Artist, that can distinguish between excellence and insipidity, ever borrow from them.

To those men, and all such, let us oppose the practice of the first of Painters. I suppose we shall all agree, that no man ever possessed a greater power of invention, and stood less in need of foreign assistance, than Raffaelle; and yet, when he was designing one of his greatest as well as latest works, the Cartoons, it is very apparent that he had the studies which he had made from Masaccio before him. Two noble figures of St. Paul, which he found there, he adopted in his own work: one of them he took for St. Paul preaching at Athens; and the other for the same Saint, wher

chastising the sorcerer Elymas. Another figure in the same work, whose head is sunk in his breast, with his eyes shut, appearing deeply wrapt up in thought, was introduced amongst the listeners to the preaching of St. Paul. The most material alteration that is made in those two figures of St. Paul, is the addition of the left hands, which are not seen in the original. It is a rule that Raffaelle observed, (and indeed ought never to be dispensed with,) in a principal figure, to show both hands; that it should never be a question, what is become of the other hand. For the sacrifice at Listra, he took the whole ceremony much as it stands in an ancient Basso-relievo, since published in the ADMIRANDA.

I have given examples from those pictures only of Raffaelle which we have among us, though many other instances might be produced of this great painter's not disdaining assistance: indeed his known wealth was so great, that he might borrow where he pleased without loss of credit.

It may be remarked, that this work of Masaccio, from which he has borrowed so freely, was a public work, and at no farther distance from Rome, than Florence; so that if he had considered it a disgraceful theft, he was sure to be detected; but he was well satisfied that his character for Invention would be little affected by such a discovery; nor is it, except in the opinion of those who are ignorant of the manner in which great works are built.

Those who steal from mere poverty; who having nothing of their own, cannot exist a minute without making such depredations; who are so poor that they have no place in which they can even deposit what they have taken; to men of this description nothing can be said: but such artists as those to whom I sup-

pose myself now speaking, men whom I consider as competently provided with all the necessaries and conveniences of art, and who do not desire to steal baubles and common trash, but wish only to possess peculiar rarities which they select to ornament their cabinets, and take care to enrich the general store with materials of equal or of greater value than what they have taken; such men surely need not be ashamed of that friendly intercourse which ought to exist among artists, of receiving from the dead and giving to the living, and perhaps to those who are yet unborn.

The daily food and nourishment of the mind of an artist is found in the great works of his predecessors. There is no other way for him to become great himself. *Serpens, nisi serpentem comederit, non fit draco**, is a remark of a whimsical natural history, which I have read, though I do not recollect its title; however false as to dragons, it is applicable enough to artists.

Raffaelle, as appears from what has been said, had carefully studied the works of Masaccio; and, indeed, there was no other, if we except Michael Angelo, (whom he likewise imitated,) so worthy of his attention; and though his manner was dry and hard, his compositions formal, and not enough diversified according to the custom of Painters in that early period, yet his works possess that grandeur and simplicity which accompany, and even sometimes proceed from, regularity and hardness of manner. We must consider the barbarous state of the Arts before his time, when skill in drawing was so little understood that the best of the painters

* In Ben Jonson's Catiline we find this aphorism, with a slight variation: —

"A serpent, ere he comes to be a dragon,
Must eat a bat."—M.

could not even foreshorten the foot, but every figure appeared to stand upon his toes; and what served for drapery, had, from the hardness and smallness of the folds, too much the appearance of cords clinging round the body. He first introduced large drapery, flowing in an easy and natural manner: indeed he appears to be the first who discovered the path that leads to every excellence to which the Art afterwards arrived, and may, therefore, be justly considered as one of the great Fathers of modern Art.

Though I have been led on to a longer digression respecting this great Painter than I intended, yet I cannot avoid mentioning another excellence which he possessed in a very eminent degree; he was as much distinguished among his contemporaries for his diligence and industry, as he was for the natural faculties of his mind. We are told that his whole attention was absorbed in the pursuit of his art, and that he acquired the name of Masaccio*, from his total disregard to his dress, his person, and all the common concerns of life. He is, indeed, a signal instance of what well-directed diligence will do in a short time; he lived but twenty-seven years; yet in that short space carried the art so far beyond what it had before reached, that he appears to stand alone as a model for his successors. Vasari gives a long catalogue of Painters and Sculptors, who formed their taste, and learned their Art, by studying his works; among those, he names Michael Angelo, Lionardo da Vinci, Pietro Perugino, Raffaelle, Bartolomeo, Andrea del Sarto, Il Rosso, and Pierino del Vaga.

The habit of contemplating and brooding over the ideas of great geniuses, till you find yourself warmed

* The addition of *accio* denotes some deformity or imperfection attending that person to whom it is applied.—R.

by the contact, is the true method of forming an artist-like mind; it is impossible, in the presence of those great men, to think, or invent in a mean manner; a state of mind is acquired that receives those ideas only which relish of grandeur and simplicity.

Besides the general advantage of forming the taste by such an intercourse, there is another of a particular kind, which was suggested to me by the practice of Raffaelle, when imitating the work of which I have been speaking. The figure of the Proconsul, Sergius Paulus, is taken from the Felix of Masaccio, though one is a front figure, and the other seen in profile; the action is likewise somewhat changed: but it is plain Raffaelle had that figure in his mind. There is a circumstance indeed, which I mention by the by, which marks it very particularly; Sergius Paulus wears a crown of laurel; this is hardly reconcileable to strict propriety, and the *costume*, of which Raffaelle was in general a good observer; but he found it so in Masaccio, and he did not bestow so much pains in disguise as to change it. It appears to me to be an excellent practice, thus to suppose the figures which you wish to adopt in the works of those great Painters to be statues; and to give, as Raffaelle has here given, another view, taking care to preserve all the spirit and grace you find in the original.

I should hope, from what has been lately said, that it is not necessary to guard myself against any supposition of recommending an entire dependence upon former masters. I do not desire that you should get other people to do your business, or to think for you; I only wish you to consult with, to call in, as counsellors, men the most distinguished for their knowledge and experience, the result of which counsel must ultimately depend upon yourself. Such conduct in the

commerce of life has never been considered as disgraceful, or in any respect to imply intellectual imbecility; it is a sign rather of that true wisdom, which feels individual imperfection; and is conscious to itself how much collective observation is necessary to fill the immense extent, and to comprehend the infinite variety of nature. I recommend neither self-dependence nor plagiarism. I advise you only to take that assistance which every human being wants, and which, as appears from the examples that have been given, the greatest painters have not disdained to accept. Let me add, that the diligence required in the search, and the exertion subsequent in accommodating those ideas to your own purpose, is a business which idleness will not, and ignorance cannot, perform. But in order more distinctly to explain what kind of borrowing I mean, when I recommend so anxiously the study of the works of great masters, let us, for a minute, return again to Raffaelle, consider his method of practice, and endeavour to imitate him, in his manner of imitating others.

The two figures of St. Paul which I lately mentioned, are so nobly conceived by Masaccio, that perhaps it was not in the power even of Raffaelle himself to raise and improve them, nor has he attempted it; but he has had the address to change in some measure without diminishing the grandeur of their character; he has substituted, in the place of a serene composed dignity, that animated expression which was necessary to the more active employment he assigned them.

In the same manner he has given more animation to the figure of Sergius Paulus, and to that which is introduced in the picture of St. Paul preaching, of which little more than hints are given by Masaccio, which Raffaelle has finished. The closing the eyes of this

figure, which in Masaccio might be easily mistaken for sleeping, is not in the least ambiguous in the Cartoon: his eyes indeed are closed, but they are closed with such vehemence, that the agitation of a mind *perplexed in the extreme* is seen at the first glance; but what is most extraordinary, and I think particularly to be admired, is, that the same idea is continued through the whole figure, even to the drapery, which is so closely muffled about him, that even his hands are not seen; by this happy correspondence between the expression of the countenance, and the disposition of the parts, the figure appears to think from head to foot. Men of superior talents alone are capable of thus using and adapting other men's minds to their own purposes, or are able to make out and finish what was only in the original a hint or imperfect conception. A readiness in taking such hints, which escape the dull and ignorant, makes in my opinion no inconsiderable part of that faculty of the mind which is called Genius.

It often happens that hints may be taken and employed in a situation totally different from that in which they were originally employed. There is a figure of a Bacchante leaning backward, her head thrown quite behind her, which seems to be a favourite invention, as it is so frequently repeated in basso-relievos, cameos, and intaglios; it is intended to express an enthusiastic frantic kind of joy. This figure Baccio Bandinelli, in a drawing that I have of that Master, of the Descent from the Cross, has adopted, (and he knew very well what was worth borrowing,) for one of the Marys, to express frantic agony of grief. It is curious to observe, and it is certainly true, that the extremes of contrary passions are with very little variation expressed by the same action.

If I were to recommend method in any part of the

study of a Painter, it would be in regard to invention; that young Students should not presume to think themselves qualified to invent, till they were acquainted with those stores of invention the world already possesses, and had by that means accumulated sufficient materials for the mind to work with. It would certainly be no improper method of forming the mind of a young Artist, to begin with such exercises as the Italians call a *Pasticcio* composition of the different excellencies which are dispersed in all other works of the same kind. It is not supposed that he is to stop here, but that he is to acquire by this means the art of selecting, first what is truly excellent in Art, and then what is still more excellent in Nature; a task which, without this previous study, he will be but ill qualified to perform.

The doctrine which is here advanced, is acknowledged to be new, and to many may appear strange. But I only demand for it the reception of a stranger; a favourable and attentive consideration, without that entire confidence which might be claimed under authoritative recommendation.

After you have taken a figure, or any idea of a figure, from any of those great Painters, there is another operation still remaining, which I hold to be indispensably necessary, that is, never to neglect finishing from nature every part of the work. What is taken from a model, though the first idea may have been suggested by another, you have a just right to consider as your own property. And here I cannot avoid mentioning a circumstance in placing the model, though to some it may appear trifling. It is better to possess the model with the attitude you require, than to place him with your own hands: by this means it happens often that the model puts himself in an action superior to your

own imagination. It is a great matter to be in the way of accident, and to be watchful and ready to take advantage of it: besides, when you fix the position of a model, there is danger of putting him in an attitude into which no man would naturally fall. This extends even to drapery. We must be cautious in touching and altering a fold of the stuff, which serves as a model, for fear of giving it inadvertently a forced form; and it is perhaps better to take the chance of another casual throw, than to alter the position in which it was at first accidentally cast.

Rembrandt, in order to take the advantage of accident, appears often to have used the pallet-knife to lay his colours on the canvass, instead of the pencil. Whether it is the knife or any other instrument, it suffices if it is something that does not follow exactly the will. Accident in the hands of an artist who knows how to take the advantage of its hints, will often produce bold and capricious beauties of handling and facility, such as he would not have thought of, or ventured, with his pencil, under the regular restraint of his hand. However, this is fit only on occasions where no correctness of form is required, such as clouds, stumps of trees, rocks, or broken ground. Works produced in an accidental manner will have the same free unrestrained air as the works of nature, whose particular combinations seem to depend upon accident.

I again repeat, you are never to lose sight of nature; the instant you do, you are all abroad, at the mercy of every gust of fashion, without knowing or seeing the point to which you ought to steer. Whatever trips you make, you must still have nature in your eye. Such deviations as art necessarily requires, I hope in a future Discourse to be able to explain. In the mean time, let me recommend to you, not to have too great

dependence on your practice or memory, however strong those impressions may have been which are there deposited. They are for ever wearing out, and will be at last obliterated, unless they are continually refreshed and repaired.

It is not uncommon to meet with artists who, from a long neglect of cultivating this necessary intimacy with Nature, do not even know her when they see her; she appearing a stranger to them, from their being so long habituated to their own representation of her. I have heard Painters acknowledge, though in that acknowledgment no degradation of themselves was intended, that they could do better without Nature than with her; or, as they expressed it themselves, *that it only put them out.* A Painter with such ideas and such habits, is indeed in a most hopeless state. *The art of seeing Nature*, or, in other words, the art of using Models, is in reality the great object, the point to which all our studies are directed. As for the power of being able to do tolerably well, from practice alone, let it be valued according to its worth. But I do not see in what manner it can be sufficient for the production of correct, excellent, and finished Pictures. Works deserving this character never were produced, nor ever will arise, from memory alone; and I will venture to say, that an artist who brings to his work a mind tolerably furnished with the general principles of Art, and a taste formed upon the works of good Artists, in short, who knows in what excellence consists, will, with the assistance of Models, which we will likewise suppose he has learnt the art of using, be an over-match for the greatest painter that ever lived who should be debarred such advantages.

Our neighbours, the French, are much in this practice of *extempore* invention, and their dexterity is such

as even to excite admiration, if not envy; but how rarely can this praise be given to their finished pictures!

The late Director of their Academy, *Boucher*, was eminent in this way. When I visited him some years since in France, I found him at work on a very large Picture, without drawings or models of any kind. On my remarking this particular circumstance, he said, when he was young, studying his art, he found it necessary to use models; but he had left them off for many years.

Such Pictures as this was, and such as I fear always will be produced by those who work solely from practice or memory, may be a convincing proof of the necessity of the conduct which I have recommended. However, in justice I cannot quit this Painter without adding, that in the former part of his life, when he was in the habit of having recourse to nature, he was not without a considerable degree of merit, — enough to make half the Painters of his country his imitators; he had often grace and beauty, and good skill in composition; but I think all under the influence of a bad taste: his imitators are indeed abominable.

Those Artists who have quitted the service of nature, (whose service, when well understood, is *perfect freedom*,) and have put themselves under the direction of I know not what capricious fantastical mistress, who fascinates and overpowers their whole mind, and from whose dominion there are no hopes of their being ever reclaimed, (since they appear perfectly satisfied, and not at all conscious of their forlorn situation,) like the transformed followers of Comus,—

> Not once perceive their foul disfigurement;
> But boast themselves more comely than before.

Methinks, such men, who have found out so short a path, have no reason to complain of the shortness of life, and the extent of art; since life is so much longer than is wanted for their improvement, or indeed is necessary for the accomplishment of their idea of perfection. On the contrary, he who recurs to nature, at every recurrence renews his strength. The rules of art he is never likely to forget; they are few and simple; but nature is refined, subtle, and infinitely various, beyond the power and retention of memory; it is necessary, therefore, to have continual recourse to her. In this intercourse, there is no end of his improvement; the longer he lives, the nearer he approaches to the true and perfect idea of art.

## DISCOURSE XIII.

*Delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December* 11. 1786.

ART NOT MERELY IMITATION, BUT UNDER THE DIRECTION OF THE IMAGINATION.—IN WHAT MANNER POETRY, PAINTING, ACTING, GARDENING, AND ARCHITECTURE, DEPART FROM NATURE.

GENTLEMEN,

To discover beauties, or to point out faults, in the works of celebrated Masters, and to compare the conduct of one Artist with another, is certainly no mean or inconsiderable part of criticism; but this is still no more than to know the art through the Artist. This test of investigation must have two capital defects; it must be narrow, and it must be uncertain. To enlarge the boundaries of the Art of Painting, as well as to fix its principles, it will be necessary, that, *that* art, and *those* principles, should be considered in their correspondence with the principles of the other arts, which, like this, address themselves primarily and principally to the imagination. When those connected and kindred principles are brought together to be compared, another comparison will grow out of this; that is, the comparison of them all with those of human nature, from whence arts derive the materials upon which they are to produce their effects.

When this comparison of art with art, and of all arts with the nature of man, is once made with success, our guiding lines are as well ascertained and established, as they can be in matters of this description.

This, as it is the highest style of criticism, is at the same time the soundest; for it refers to the eternal and immutable nature of things.

You are not to imagine that I mean to open to you at large, or to recommend to your research, the whole of this vast field of science. It is certainly much above my faculties to reach it; and though it may not be above yours to comprehend it fully, if it were fully and properly brought before you, yet perhaps the most perfect criticism requires habits of speculation and abstraction, not very consistent with the employment which ought to occupy, and the habits of mind which ought to prevail in a practical Artist. I only point out to you these things, that when you do criticise, (as all who work on a plan will criticise more or less,) your criticism may be built on the foundation of true principles; and that though you may not always travel a great way, the way that you do travel may be the right road.

I observe, as a fundamental ground, common to all the Arts with which we have any concern in this discourse, that they address themselves only to two faculties of the mind, its imagination and its sensibility.

All theories which attempt to direct or to control the Art, upon any principles falsely called rational, which we form to ourselves upon a supposition of what ought in reason to be the end or means of Art, independent of the known first effect produced by objects on the imagination, must be false and delusive. For though it may appear bold to say it, the imagination is here the residence of truth. If the imagination be affected, the conclusion is fairly drawn; if it be not affected, the reasoning is errroneous, because the end is not obtained; the effect itself being the test,

and the only test, of the truth and efficacy of the means.

There is in the commerce of life, as in Art, a sagacity which is far from being contradictory to right reason, and is superior to any occasional exercise of that faculty; which supersedes it; and does not wait for the slow progress of deduction, but goes at once, by what appears a kind of intuition, to the conclusion. A man endowed with this faculty, feels and acknowledges the truth, though it is not always in his power, perhaps, to give a reason for it; because he cannot recollect and bring before him all the materials that gave birth to his opinion; for very many and very intricate considerations may unite to form the principle, even of small and minute parts, involved in, or dependent on a great system of things: though these in process of time are forgotten, the right impression still remains fixed in his mind.

This impression is the result of the accumulated experience of our whole life, and has been collected, we do not always know how, or when. But this mass of collective observation, however acquired, ought to prevail over that reason, which however powerfully exerted on any particular occasion, will probably comprehend but a partial view of the subject; and our conduct in life, as well as in the Arts, is, or ought to be, generally governed by this habitual reason: it is our happiness that we are enabled to draw on such funds. If we were obliged to enter into a theoretical deliberation on every occasion, before we act, life would be at a stand, and Art would be impracticable.

It appears to me therefore, that our first thoughts, that is, the effect which any thing produces on our minds, on its first appearance, is never to be forgotten; and it demands for that reason, because it is the first,

to be laid up with care. If this be not done, the Artist may happen to impose on himself by partial reasoning; by a cold consideration of those animated thoughts which proceed, not perhaps from caprice or rashness, (as he may afterwards conceit,) but from the fulness of his mind, enriched with the copious stores of all the various inventions which he had ever seen, or had ever passed in his mind. These ideas are infused into his design, without any conscious effort; but if he be not on his guard, he may re-consider and correct them, till the whole matter is reduced to a common-place invention.

This is sometimes the effect of what I mean to caution you against; that is to say, an unfounded distrust of the imagination and feeling, in favour of narrow, partial, confined, argumentative theories; and of principles that seem to apply to the design in hand; without considering those general impressions on the fancy in which real principles of *sound reason*, and of much more weight and importance, are involved, and, as it were, lie hid, under the appearance of a sort of vulgar sentiment.

Reason, without doubt, must ultimately determine every thing; at this minute it is required to inform us when that very reason is to give way to feeling.

Though I have often spoken of that mean conception of our art which confines it to mere imitation, I must add, that it may be narrowed to such a mere matter of experiment, as to exclude from it the application of science, which alone gives dignity and compass to any art. But to find proper foundations for science is neither to narrow or to vulgarise it; and this is sufficiently exemplified in the success of experimental philosophy. It is the false system of reasoning, grounded on a partial view of things, against which I would

most earnestly guard you. And I do it the rather, because those narrow theories, so coincident with the poorest and most miserable practice, and which are adopted to give it countenance, have not had their origin in the poorest minds, but in the mistakes, or possibly in the mistaken interpretations, of great and commanding authorities. We are not therefore in this case misled by feeling, but by false speculation.

When such a man as Plato speaks of Painting as only an imitative art, and that our pleasure proceeds from observing and acknowledging the truth of the imitation, I think he misleads us by a partial theory. It is in this poor, partial, and so far, false view of the art, that Cardinal Bembo has chosen to distinguish even Raffaelle himself, whom our enthusiasm honours with the name of Divine. The same sentiment is adopted by Pope in his epitaph on Sir Godfrey Kneller; and he turns the panegyric solely on imitation, as it is a sort of deception.

I shall not think my time misemployed, if by any means I may contribute to confirm your opinion of what ought to be the object of your pursuit; because, though the best critics must always have exploded this strange idea, yet I know that there is a disposition towards a perpetual recurrence to it, on account of its simplicity and superficial plausibility. For this reason I shall beg leave to lay before you a few thoughts on this subject; to throw out some hints that may lead your minds to an opinion, (which I take to be the truth,) that Painting is not only to be considered as an imitation, operating by deception, but that it is, and ought to be, in many points of view, and strictly speaking, no imitation at all of external nature. Perhaps it ought to be as far removed from the vulgar idea of imitation, as the refined civilised state in which

we live, is removed from a gross state of nature; and those who have not cultivated their imaginations, which the majority of mankind certainly have not, may be said, in regard to arts, to continue in this state of nature. Such men will always prefer imitation to that excellence which is addressed to another faculty that they do not possess; but these are not the persons to whom a Painter is to look, any more than a judge of morals and manners ought to refer controverted points upon those subjects to the opinions of people taken from the banks of the Ohio, or from New Holland.

It is the lowest style only of arts, whether of Painting, Poetry, or Music, that may be said, in the vulgar sense, to be naturally pleasing. The higher efforts of those arts, we know by experience, do not affect minds wholly uncultivated. This refined taste is the consequence of education and habit; we are born only with a capacity of entertaining this refinement, as we are born with a disposition to receive and obey all the rules and regulations of society; and so far it may be said to be natural to us, and no further.

What has been said, may show the Artist how necessary it is, when he looks about him for the advice and criticism of his friends, to make some distinction of the character, taste, experience, and observation in this Art, of those, from whom it is received. An ignorant uneducated man may, like Apelles's critic, be a competent judge of the truth of the representation of a sandal; or, to go somewhat higher, like Molière's old woman, may decide upon what is nature, in regard to comic humour; but a critic in the higher style of art ought to possess the same refined taste, which directed the Artist in his work.

To illustrate this principle by a comparison with

other Arts, I shall now produce some instances to show, that they, as well as our own Art, renounce the narrow idea of nature, and the narrow theories derived from that mistaken principle, and apply to that reason only which informs us not what imitation is,—a natural representation of a given object,—but what it is natural for the imagination to be delighted with. And perhaps there is no better way of acquiring this knowledge, than by this kind of analogy: each art will corroborate and mutually reflect the truth on the other. Such a kind of juxtaposition may likewise have this use, that whilst the Artist is amusing himself in the contemplation of other Arts, he may habitually transfer the principles of those Arts to that which he professes; which ought to be always present to his mind, and to which every thing is to be referred.

So far is Art from being derived from, or having any immediate intercourse with, particular nature as its model, that there are many Arts that set out with a professed deviation from it.

This is certainly not so exactly true in regard to Painting and Sculpture. Our elements are laid in gross common nature,—an exact imitation of what is before us: but when we advance to the higher state, we consider this power of imitation, though first in the order of acquisition, as by no means the highest in the scale of perfection.

Poetry addresses itself to the same faculties and the same dispositions as Painting, though by different means. The object of both is to accommodate itself to all the natural propensities and inclinations of the mind. The very existence of Poetry depends on the licence it assumes of deviating from actual nature, in order to gratify natural propensities by other means, which are found by experience full as capable of afford-

ing such gratification. It sets out with a language in the highest degree artificial, a construction of measured words, such as never is, nor ever was, used by man. Let this measure be what it may, whether hexameter or any other metre used in Latin or Greek,—or Rhyme, or Blank Verse varied with pauses and accents, in modern languages,—they are all equally removed from nature, and equally a violation of common speech. When this artificial mode has been established as the vehicle of sentiment, there is another principle in the human mind, to which the work must be referred, which still renders it more artificial, carries it still further from common nature, and deviates only to render it more perfect. That principle is the sense of congruity, coherence, and consistency, which is a real existing principle in man; and it must be gratified. Therefore, having once adopted a style and a measure not found in common discourse, it is required that the sentiments also should be in the same proportion elevated above common nature, from the necessity of there being an agreement of the parts among themselves, that one uniform whole may be produced.

To correspond, therefore, with this general system of deviation from nature, the manner in which poetry is offered to the ear; the tone in which it is recited, should be as far removed from the tone of conversation, as the words of which that Poetry is composed. This naturally suggests the idea of modulating the voice by art, which I suppose may be considered as accomplished to the highest degree of excellence in the recitative of the Italian Opera; as we may conjecture it was in the Chorus that attended the ancient drama. And though the most violent passions, the highest distress, even death itself, are expressed in singing or recitative, I would not admit as sound criticism the

condemnation of such exhibitions on account of their being unnatural.

If it is natural for our senses, and our imaginations, to be delighted with singing, with instrumental music, with poetry, and with graceful action, taken separately (none of them being in the vulgar sense natural, even in that separate state); it is conformable to experience, and therefore agreeable to reason as connected and referred to experience, that we should also be delighted with this union of music, poetry, and graceful action, joined to every circumstance of pomp and magnificence calculated to strike the senses of the spectator. Shall reason stand in the way, and tell us that we ought not to like what we know we do like, and prevent us from feeling the full effect of this complicated exertion of art? This is what I would understand by poets and painters being allowed to dare every thing; for what can be more daring, than accomplishing the purpose and end of art, by a complication of means, none of which have their archetypes in actual nature?

So far, therefore, is servile imitation from being necessary, that whatever is familiar, or in any way reminds us of what we see and hear every day, perhaps does not belong to the higher provinces of art, either in poetry or painting. The mind is to be transported, as Shakspeare expresses it, *beyond the ignorant present*, to ages past. Another and a higher order of beings is supposed; and to those beings every thing which is introduced into the work must correspond. Of this conduct, under these circumstances, the Roman and Florentine schools afford sufficient examples. Their style by this means is raised and elevated above all others; and by the same means the compass of art itself is enlarged.

We often see grave and great subjects attempted by

artists of another school; who, though excellent in the lower class of art, proceeding on the principles which regulate that class, and not recollecting, or not knowing, that they were to address themselves to another faculty of the mind, have become perfectly ridiculous.

The picture which I have at present in my thoughts is a sacrifice of Iphigenia, painted by Jan Steen, a painter of whom I have formerly had occasion to speak with the highest approbation; and even in this picture, the subject of which is by no means adapted to his genius, there is nature and expression; but it is such expression, and the countenances are so familiar, and consequently so vulgar, and the whole accompanied with such finery of silks and velvets, that one would be almost tempted to doubt whether the artist did not purposely intend to burlesque his subject.

Instances of the same kind we frequently see in poetry. Parts of Hobbes's translation of Homer are remembered and repeated merely for the familiarity and meanness of their phraseology, so ill corresponding with the ideas which ought to have been expressed, and, as I conceive, with the style of the original.

We may proceed in the same manner through the comparatively inferior branches of art. There are, in works of that class, the same distinction of a higher and a lower style; and they take their rank and degree in proportion as the artist departs more, or less, from common nature, and makes it an object of his attention to strike the imagination of the spectator by ways belonging especially to art, — unobserved and untaught out of the school of its practice.

If our judgments are to be directed by narrow, vulgar, untaught, or rather ill-taught, reason, we must prefer a portrait by Denner, or any other high finisher,

to those of Titian or Vandyck; and a landscape of Vanderheyden to those of Titian or Rubens; for they are certainly more exact representations of nature.

If we suppose a view of nature represented with all the truth of the *camera obscura*, and the same scene represented by a great artist, how little and mean will the one appear in comparison of the other, where no superiority is supposed from the choice of the subject! The scene shall be the same, the difference only will be in the manner in which it is presented to the eye. With what additional superiority then will the same artist appear when he has the power of selecting his materials, as well as elevating his style? Like Nicolas Poussin, he transports us to the environs of ancient Rome, with all the objects which a literary education makes so precious and interesting to man; or, like Sebastian Bourdon, he leads us to the dark antiquity of the pyramids of Egypt; or, like Claude Lorrain, he conducts us to the tranquillity of Arcadian scenes and fairy-land.

Like the history-painter, a painter of landscapes in this style and with this conduct, sends the imagination back into antiquity; and, like the poet, he makes the elements sympathise with his subject: whether the clouds roll in volumes like those of Titian or Salvator Rosa,—or, like those of Claude, are gilded with the setting sun; whether the mountains have sudden and bold projections, or are gently sloped; whether the branches of his trees shoot out abruptly in right angles from their trunks, or follow each other with only a gentle inclination. All these circumstances contribute to the general character of the work, whether it be of the elegant, or of the more sublime kind. If we add to this the powerful materials of lightness and darkness, over which the artist has complete dominion, to

vary and dispose them as he pleases; to diminish or increase them as will best suit his purpose, and correspond to the general idea of his work; a landscape thus conducted, under the influence of a poetical mind, will have the same superiority over the more ordinary and common views, as Milton's *Allegro* and *Penseroso* have over a cold prosaic narration or description; and such a picture would make a more forcible impression on the mind than the real scenes, were they presented before us.

If we look abroad to other arts, we may observe the same distinction, the same division into two classes; each of them acting under the influence of two different principles, in which the one follows nature, the other varies it, and sometimes departs from it.

The Theatre, which is said *to hold the mirror up to nature*, comprehends both those ideas. The lower kind of comedy, or farce, like the inferior style of painting, the more naturally it is represented, the better; but the higher appears to me to aim no more at imitation, so far as it belongs to any thing like deception, or to expect that the spectators should think that the events there represented are really passing before them, than Raffaelle in his Cartoons, or Poussin in his Sacraments, expected it to be believed, even for a moment, that what they exhibited were real figures.

For want of this distinction, the world is filled with false criticism. Raffaelle is praised for naturalness and deception, which he certainly has not accomplished, and as certainly never intended; and our late great actor, Garrick, has been as ignorantly praised by his friend Fielding; who doubtless imagined he had hit upon an ingenious device, by introducing, in one of his novels (otherwise a work of the highest merit), an ignorant man, mistaking Gar-

rick's representation of a scene in Hamlet for reality. A very little reflection will convince us, that there is not one circumstance in the whole scene that is of the nature of deception. The merit and excellence of Shakspeare, and of Garrick, when they were engaged in such scenes, is of a different and much higher kind. But what adds to the falsity of this intended compliment, is, that the best stage-representation appears even more unnatural to a person of such a character, who is supposed never to have seen a play before, than it does to those who have had a habit of allowing for those necessary deviations from nature which the Art requires.

In theatric representation, great allowances must always be made for the place in which the exhibition is represented; for the surrounding company, the lighted candles, the scenes visibly shifted in your sight, and the language of blank verse, so different from common English; which merely as English must appear surprising in the mouths of Hamlet, and all the court and natives of Denmark. These allowances are made; but their being made puts an end to all manner of deception: and further; we know that the more low, illiterate, and vulgar any person is, the less he will be disposed to make these allowances, and of course to be deceived by any imitation; the things in which the trespass against nature and common probability is made in favour of the theatre, being quite within the sphere of such uninformed men.

Though I have no intention of entering into all the circumstances of unnaturalness in theatrical representations, I must observe that even the expression of violent passion is not always the most excellent in proportion as it is the most natural; so, great terror and such disagreeable sensations may be communicated to the audience, that the balance may be destroyed by

which pleasure is preserved, and holds its predominancy in the mind: violent distortion of action, harsh screamings of the voice, however great the occasion, or however natural on such occasion, are therefore not admissible in the theatric art. Many of these allowed deviations from nature arise from the necessity which there is, that every thing should be raised and enlarged beyond its natural state; that the full effect may come home to the spectator, which otherwise would be lost in the comparatively extensive space of the Theatre. Hence the deliberate and stately step, the studied grace of action, which seems to enlarge the dimensions of the actor, and alone to fill the stage. All this unnaturalness, though right and proper in its place, would appear affected and ridiculous in a private room: *quid enim deformius quàm scenam in vitam transferrè?*

And here I must observe, and I believe it may be considered as a general rule, that no Art can be grafted with success on another art. For though they all profess the same origin, and to proceed from the same stock, yet each has its own peculiar modes both of imitating nature, and of deviating from it, each for the accomplishment of its own particular purpose. These deviations, more especially, will not bear transplantation to another soil.

If a Painter should endeavour to copy the theatrical pomp and parade of dress, and attitude, instead of that simplicity, which is not a greater beauty in life than it is in Painting, we should condemn such Pictures, as painted in the meanest style.

So, also, Gardening, as far as Gardening is an Art, or entitled to that appellation, is a deviation from nature; for if the true taste consists, as many hold, in banishing every appearance of Art, or any traces of the footsteps

of man, it would then be no longer a Garden. Even though we define it, "Nature to advantage dressed," and in some sense is such, and much more beautiful and commodious for the recreation of man; it is, however, when so dressed, no longer a subject for the pencil of a Landscape-Painter, as all Landscape-Painters know, who love to have recourse to Nature herself, and to dress her according to the principles of their own Art; which are far different from those of Gardening, even when conducted according to the most approved principles; and such as a Landscape-Painter himself would adopt in the disposition of his own grounds, for his own private satisfaction.

I have brought together as many instances as appear necessary to make out the several points which I wished to suggest to your consideration in this Discourse; that your own thoughts may lead you further in the use that may be made of the analogy of the Arts; and of the restraint which a full understanding of the diversity of many of their principles ought to impose on the employment of that analogy.

The great end of all those arts is, to make an impression on the imagination and the feeling. The imitation of nature frequently does this. Sometimes it fails, and something else succeeds. I think, therefore, the true test of all the arts is not solely whether the production is a true copy of nature, but whether it answers the end of art, which is, to produce a pleasing effect upon the mind.

It remains only to speak a few words of Architecture, which does not come under the denomination of an imitative art. It applies itself, like Music (and, I believe, we may add Poetry), directly to the imagination, without the intervention of any kind of imitation.

There is in Architecture, as in Painting, an inferior

branch of art, in which the imagination appears to have no concern. It does not, however, acquire the name of a polite and liberal art, from its usefulness, or administering to our wants or necessities, but from some higher principle: we are sure that in the hands of a man of genius it is capable of inspiring sentiment, and of filling the mind with great and sublime ideas.

It may be worth the attention of Artists to consider what materials are in their hands, that may contribute to this end; and whether this art has it not in its power to address itself to the imagination with effect, by more ways than are generally employed by Architects.

To pass over the effect produced by that general symmetry and proportion, by which the eye is delighted, as the ear is with music, Architecture certainly possesses many principles in common with Poetry and Painting. Among those which may be reckoned as the first, is, that of affecting the imagination by means of association of ideas. Thus, for instance, as we have naturally a veneration for antiquity, whatever building brings to our remembrance ancient customs and manners, such as the castles of the Barons of ancient Chivalry, is sure to give this delight. Hence it is that *towers and battlements* * are so often selected by the Painter and the Poet to make a part of the composition of their ideal Landscape; and it is from hence, in a great degree, that, in the buildings of Vanbrugh, who was a Poet as well as an Architect, there is a greater display of imagination, than we shall find perhaps in any other, and this is the ground of the effect we feel in many of his works, notwithstanding the faults with

* Towers and Battlements it sees
Bosom'd high in tufted trees. MILTON, L'ALL.—R.

which many of them are justly charged. For this purpose, Vanbrugh appears to have had recourse to some of the principles of the Gothic Architecture; which, though not so ancient as the Grecian, is more so to our imagination, with which the Artist is more concerned than with absolute truth.

The Barbaric splendour of those Asiatic Buildings, which are now publishing by a member of this Academy*, may possibly, in the same manner, furnish an Architect, not with models to copy, but with hints of composition and general effect, which would not otherwise have occurred.

It is, I know, a delicate and hazardous thing (and, as such, I have already pointed it out) to carry the principles of one art to another, or even to reconcile in one object the various modes of the same art, when they proceed on different principles. The sound rules of the Grecian Architecture are not to be lightly sacrificed. A deviation from them, or even an addition to them, is like a deviation or addition to, or from, the rules of other Arts, — fit only for a great master, who is thoroughly conversant in the nature of man, as well as all combinations in his own Art.

It may not be amiss for the Architect to take advantage *sometimes* of that to which I am sure the Painter ought always to have his eyes open, I mean the use of accidents: to follow when they lead, and to improve them, rather than always to trust to a regular plan. It often happens that additions have been made to houses, at various times, for use or pleasure. As such buildings depart from regularity, they now and then acquire something of scenery by this accident, which I should think might not unsuccessfully be adopted by an Ar-

* Mr. Hodges.

chitect, in an original plan, if it does not too much interfere with convenience. Variety and intricacy is a beauty and excellence in every other of the arts which address the imagination: and why not in Architecture?

The forms and turnings of the streets of London and other old towns are produced by accident, without any original plan or design: but they are not always the less pleasant to the walker or spectator, on that account. On the contrary, if the city had been built on the regular plan of Sir Christopher Wren, the effect might have been, as we know it is in some new parts of the town, rather unpleasing; the uniformity might have produced weariness, and a slight degree of disgust.

I can pretend to no skill in the detail of Architecture. I judge now of the art, merely as a Painter. When I speak of Vanbrugh, I mean to speak of him in the language of our art. To speak then of Vanbrugh in the language of a painter, he had originality of invention, he understood light and shadow, and had great skill in composition. To support his principal object, he produced his second and third groups or masses; he perfectly understood in his art what is the most difficult in ours, the conduct of the back-ground; by which the design and invention is set off to the greatest advantage. What the back-ground is in Painting, in Architecture is the real ground on which the building is erected; and no Architect took greater care than he that his work should not appear crude and hard: that is, it did not abruptly start out of the ground without expectation or preparation.

This is a tribute which a Painter owes to an Architect who composed like a Painter; and was defrauded of the due reward of his merit by the wits of his time,

who did not understand the principles of composition in poetry better than he; and who knew little, or nothing, of what he understood perfectly, the general ruling principles of Architecture and Painting. His fate was that of the great Perrault; both were the objects of the petulant sarcasms of factious men of letters; and both have left some of the fairest ornaments which to this day decorate their several countries; the façade of the Louvre, Blenheim, and Castle Howard.

Upon the whole, it seems to me, that the object and intention of all the Arts is to supply the natural imperfection of things, and often to gratify the mind by realising and embodying what never existed but in the imagination.

It is allowed on all hands, that facts, and events, however they may bind the Historian, have no dominion over the Poet or the Painter. With us, History is made to bend and conform to this great idea of Art. And why? Because these Arts, in their highest province, are not addressed to the gross senses; but to the desires of the mind, to that spark of divinity which we have within, impatient of being circumscribed and pent up by the world which is about us. Just so much as our Art has of this, just so much of dignity, I had almost said of divinity, it exhibits; and those of our Artists who possessed this mark of distinction in the highest degree, acquired from thence the glorious appellation of DIVINE.

## DISCOURSE XIV.

*Delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December* 10. 1788.

CHARACTER OF GAINSBOROUGH: — HIS EXCELLENCES AND DEFECTS.

GENTLEMEN,

In the study of our art, as in the study of all arts, something is the result of *our own* observation of nature; something, and that not little, the effect of the example of those who have studied the same nature before us, and who have cultivated before us the same art, with diligence and success. The less we confine ourselves in the choice of those examples, the more advantage we shall derive from them; and the nearer we shall bring our performances to a correspondence with nature and the great general rules of art. When we draw our examples from remote and revered antiquity, — with some advantage undoubtedly in that selection, — we subject ourselves to some inconveniences. We may suffer ourselves to be too much led away by great names, and to be too much subdued by overbearing authority. Our learning, in that case, is not so much an exercise of our judgment, as a proof of our docility. We find ourselves, perhaps, too much over-shadowed; and the character of our pursuits is rather distinguished by the tameness of the follower, than animated by the spirit of emulation. It is sometimes of service, that our examples should be *near* us; and such as raise a reverence, sufficient to induce us

carefully to observe them, yet not so great as to prevent us from engaging with them in something like a generous contention.

We have lately lost Mr. Gainsborough, one of the greatest ornaments of our Academy. It is not our business here, to make panegyrics on the living, or even on the dead who were of our body. The praise of the former might bear the appearance of adulation; and the latter of untimely justice; perhaps of envy to those whom we have still the happiness to enjoy, by an oblique suggestion of invidious comparisons. In discoursing, therefore, on the talents of the late Mr. Gainsborough, my object is, not so much to praise or to blame him, as to draw from his excellences and defects, matter of instruction to the Students in our Academy. If ever this nation should produce genius sufficient to acquire to us the honourable distinction of an English School, the name of Gainsborough will be transmitted to posterity, in the history of the art, among the very first of that rising name. That our reputation in the Arts is now only rising, must be acknowledged; and we must expect our advances to be attended with old prejudices, as adversaries, and not as supporters; standing in this respect in a very different situation from the late artists of the Roman School, to whose reputation ancient prejudices have certainly contributed: the way was prepared for them, and they may be said rather to have lived in the reputation of their country, than to have contributed to it; whilst whatever celebrity is obtained by English Artists, can arise only from the operation of a fair and true comparison. And when they communicate to their country a share of their reputation, it is a portion of fame not borrowed from others, but solely acquired by their own labour and talents. As Italy has

undoubtedly a prescriptive right to an admiration bordering on prejudice, as a soil peculiarly adapted, congenial, and, we may add, destined to the production of men of great genius in our Art, we may not unreasonably suspect that a portion of the great fame of some of their late artists has been owing to the general readiness and disposition of mankind, to acquiesce in their original prepossessions in favour of the productions of the Roman School.

On this ground, however unsafe, I will venture to prophesy, that two of the last distinguished painters of that country, I mean Pompeio Battoni and Raffaelle Mengs, however great their names may at present sound in our ears, will very soon fall into the rank of Imperiale, Sebastian Concha, Placido Constanza, Masaccio, and the rest of their immediate predecessors; whose names, though equally renowned in their lifetime, are now fallen into what is little short of total oblivion. I do not say that those painters were not superior to the artist I allude to, and whose loss we lament, in a certain routine of practice, which, to the eyes of common observers, has the air of a learned composition, and bears a sort of superficial resemblance to the manner of the great men who went before them. I know this perfectly well; but I know likewise, that a man looking for real and lasting reputation, must unlearn much of the common-place method so observable in the works of the artists whom I have named. For my own part, I confess, I take more interest in and am more captivated with the powerful impression of nature, which Gainsborough exhibited in his portraits and in his landscapes, and the interesting simplicity and elegance of his little ordinary beggar-children, than with any of the works of that School, since the time of Andrea Sacchi, or perhaps

we may say Carlo Maratti; two painters who may truly be said to be ULTIMI ROMANORUM.

I am well aware how much I lay myself open to the censure and ridicule of the academical professors of other nations, in preferring the humble attempts of Gainsborough to the works of those regular graduates in the great historical style. But we have the sanction of all mankind in preferring genius in a lower rank of art, to feebleness and insipidity in the highest.

It would not be to the present purpose, even if I had the means and materials, which I have not, to enter into the private life of Mr. Gainsborough. The history of his gradual advancement, and the means by which he acquired such excellence in his art, would come nearer to our purposes and wishes, if it were by any means attainable; but the slow progress of advancement is in general imperceptible to the man himself who makes it; it is the consequence of an accumulation of various ideas which his mind has received, he does not perhaps know how or when. Sometimes indeed it happens, that he may be able to mark the time when from the sight of a picture, a passage in an author, or a hint in conversation, he has received, as it were, some new and guiding light, something like inspiration, by which his mind has been expanded; and is morally sure that his whole life and conduct has been affected by that accidental circumstance. Such interesting accounts, we may however sometimes obtain from a man who has acquired an uncommon habit of self-examination, and has attended to the progress of his own improvement.

It may not be improper to make mention of some of the customs and habits of this extraordinary man; points which come more within the reach of an observer; I however mean such only as are connected

with his art, and indeed were, as I apprehend, the causes of his arriving to that high degree of excellence, which we see and acknowledge in his works. Of these causes we must state, as the fundamental, the love which he had to his art; to which, indeed, his whole mind appears to have been devoted, and to which every thing was referred; and this we may fairly conclude from various circumstances of his life, which were known to his intimate friends. Among others, he had a habit of continually remarking to those who happened to be about him whatever peculiarity of countenance, whatever accidental combination of figure, or happy effects of light and shadow, occurred in prospects, in the sky, in walking the streets, or in company. If, in his walks, he found a character that he liked, and whose attendance was to be obtained, he ordered him to his house: and from the fields he brought into his painting-room, stumps of trees, weeds, and animals of various kinds; and designed them, not from memory, but immediately from the objects. He even framed a kind of model of landscapes on his table; composed of broken stones, dried herbs, and pieces of looking glass, which he magnified and improved into rocks, trees, and water. How far this latter practice may be useful in giving hints, the professors of landscape can best determine. Like every other technical practice, it seems to me wholly to depend on the general talent of him who uses it. Such methods may be nothing better than contemptible and mischievous trifling; or they may be aids. I think, upon the whole, unless we constantly refer to real nature, that practice may be more likely to do harm than good. I mention it only, as it shows the solicitude and extreme activity which he had

about every thing that related to his art; that he wished to have his objects embodied as it were, and distinctly before him; that he neglected nothing which could keep his faculties in exercise, and derived hints from every sort of combination.

We must not forget, whilst we are on this subject, to make some remarks on his custom of painting by night, which confirms what I have already mentioned,—his great affection to his art; since he could not amuse himself in the evening by any other means so agreeable to himself. I am indeed much inclined to believe that it is a practice very advantageous and improving to an artist: for by this means he will acquire a new and a higher perception of what is great and beautiful in nature. By candlelight, not only objects appear more beautiful, but from their being in a greater breadth of light and shadow, as well as having a greater breadth and uniformity of colour, nature appears in a higher style; and even the flesh seems to take a higher and richer tone of colour. Judgment is to direct us in the use to be made of this method of study; but the method itself is, I am very sure, advantageous. I have often imagined that the two great colourists, Titian and Correggio, though I do not know that they painted by night, formed their high ideas of colouring from the effects of objects by this artificial light: but I am more assured that whoever attentively studies the first and best manner of Guercino, will be convinced that he either painted by this light, or formed his manner on this conception.

Another practice Gainsborough had, which is worth mentioning, as it is certainly worthy of imitation; I mean his manner of forming all the parts of his picture together; the whole going on at the same time, in the same manner as nature creates her works. Though

this method is not uncommon to those who have been regularly educated, yet probably it was suggested to him by his own natural sagacity. That this custom is not universal appears from the practice of a painter whom I have just mentioned, Pompeio Battoni, who finished his historical pictures part after part, and in his portraits completely finished one feature before he proceeded to another. The consequence was, as might be expected; the countenance was never well expressed; and, as the painters say, the whole was not well put together.

The first thing required to excel in our art, or I believe in any art, is not only a love for it, but even an enthusiastic ambition to excel in it. This never fails of success proportioned to the natural abilities with which the artist has been endowed by Providence. Of Gainsborough, we certainly know, that his passion was not the acquirement of riches, but excellence in his art; and to enjoy that honourable fame which is sure to attend it. — That *he felt this ruling passion strong in death*, I am myself a witness. A few days before he died, he wrote me a letter, to express his acknowledgments for the good opinion I entertained of his abilities, and the manner in which (he had been informed) I always spoke of him; and desired he might see me once more before he died. I am aware how flattering it is to myself to be thus connected with the dying testimony which this excellent painter bore to his art. But I cannot prevail on myself to suppress that I was not connected with him, by any habits of familiarity: if any little jealousies had subsisted between us, they were forgotten, in those moments of sincerity; and he turned towards me as one, who was engrossed by the same pursuits, and who deserved his good opinion, by being sensible of his excellence.

Without entering into a detail of what passed at this last interview, the impression of it upon my mind was, that his regret at losing life, was principally the regret of leaving his art; and more especially as he now began, he said, to see what his deficiencies were; which, he said, he flattered himself in his last works were in some measure supplied.

When such a man as Gainsborough arrives to great fame, without the assistance of an academical education, without travelling to Italy, or any of those preparatory studies which have been so often recommended, he is produced as an instance, how little such studies are necessary; since so great excellence may be acquired without them. This is an inference not warranted by the success of any individual; and I trust it will not be thought that I wish to make this use of it.

It must be remembered that the style and department of art which Gainsborough chose, and in which he so much excelled, did not require that he should go out of his own country for the objects of his study; they were every where about him; he found them in the streets, and in the fields, and from the models thus accidentally found, he selected with great judgment such as suited his purpose. As his studies were directed to the living world principally, he did not pay a general attention to the works of the various masters, though they are, in my opinion, always of great use, even when the character of our subject requires us to depart from some of their principles. It cannot be denied, that excellence in the department of the art which he professed may exist without them; that in such subjects, and in the manner that belongs to them, the want of them is supplied, and more than supplied, by natural sagacity, and a minute observation of particular nature. If Gainsborough did not look at nature

with a poet's eye, it must be acknowledged that he saw her with the eye of a painter; and gave a faithful, if not a poetical, representation of what he had before him.

Though he did not much attend to the works of the great historical painters of former ages, yet he was well aware that the language of the art — the art of imitation — must be learned somewhere; and as he knew that he could not learn it in an equal degree from his contemporaries, he very judiciously applied himself to the Flemish School, who are undoubtedly the greatest masters of one necessary branch of art; and he did not need to go out of his own country for examples of that school: from that he learnt the harmony of colouring, the management and disposition of light and shadow, and every means which the masters of it practised, to ornament and give splendour to their works. And to satisfy himself as well as others, how well he knew the mechanism and artifice which they employed to bring out that tone of colour which we so much admire in their works, he occasionally made copies from Rubens, Teniers, and Vandyck, which it would be no disgrace to the most accurate connoisseur to mistake, at the first sight, for the works of those masters. What he thus learned, he applied to the originals of nature, which he saw with his own eyes; and imitated, not in the manner of those masters, but in his own.

Whether he most excelled in portraits, landscapes, or fancy-pictures, it is difficult to determine: whether his portraits were most admirable for exact truth of resemblance, or his landscapes for a portrait-like representation of nature, such as we see in the works of Rubens, Ruysdaal, and others of those schools. In his fancy-pictures, when he had fixed on his object of

imitation, whether it was the mean and vulgar form of a wood-cutter, or a child of an interesting character, as he did not attempt to raise the one, so neither did he lose any of the natural grace and elegance of the other; such a grace, and such an elegance, as are more frequently found in cottages than in courts. This excellence was his own, the result of his particular observation and taste; for this he was certainly not indebted to the Flemish School, nor indeed to any School; for his grace was not academical or antique, but selected by himself from the great school of nature; and there are yet a thousand modes of grace, which are neither theirs, nor his, but lie open in the multiplied scenes and figures of life, to be brought out by skilful and faithful observers.

Upon the whole, we may justly say, that whatever he attempted he carried to a high degree of excellence. It is to the credit of his good sense and judgment, that he never did attempt that style of historical painting, for which his previous studies had made no preparation.

And here it naturally occurs to oppose the sensible conduct of Gainsborough, in this respect, to that of our late excellent Hogarth, who, with all his extraordinary talents, was not blessed with this knowledge of his own deficiency; or of the bounds which were set to the extent of his own powers. After this admirable artist had spent the greater part of his life in an active, busy, and, we may add, successful attention to the ridicule of life; after he had invented a new species of dramatic painting, in which probably he will never be equalled, and had stored his mind with infinite materials to explain and illustrate the domestic and familiar scenes of common life, which were generally, and ought to have been always, the subject of his pencil;

he very imprudently, or rather presumptuously, attempted the great historical style, for which his previous habits had by no means prepared him: he was indeed so entirely unacquainted with the principles of this style, that he was not even aware that any artificial preparation was at all necessary. It is to be regretted, that any part of the life of such a genius should be fruitlessly employed. Let his failure teach us not to indulge ourselves in the vain imagination, that by a momentary resolution we can give either dexterity to the hand, or a new habit to the mind.

I have, however, little doubt, but that the same sagacity, which enabled those two extraordinary men to discover their true object, and the peculiar excellence of that branch of art which they cultivated, would have been equally effectual in discovering the principles of the higher style; if they had investigated those principles with the same eager industry which they exerted in their own department. As Gainsborough never attempted the heroic style, so neither did he destroy the character and uniformity of his own style, by the idle affectation of introducing mythological learning in any of his pictures. Of this boyish folly we see instances enough, even in the works of great painters. When the Dutch School attempt this poetry of our art in their landscapes, their performances are beneath criticism; they become only an object of laughter. This practice is hardly excusable, even in Claude Lorrain, who had shown more discretion, if he had never meddled with such subjects.

Our late ingenious Academician, Wilson, has, I fear, been guilty, like many of his predecessors, of introducing gods and goddesses, ideal beings, into scenes which were by no means prepared to receive such personages. His landscapes were in reality too near

common nature to admit supernatural objects. In consequence of this mistake, in a very admirable picture of a storm, which I have seen of his hand, many figures are introduced in the foreground, some in apparent distress, and some struck dead, as a spectator would naturally suppose, by the lightning; had not the painter injudiciously (as I think) rather chosen that their death should be imputed to a little Apollo, who appears in the sky, with his bent bow, and that those figures should be considered as the children of Niobe.

To manage a subject of this kind, a peculiar style of art is required; and it can only be done without impropriety, or even without ridicule, when we adapt the character of the landscape, and that too, in all its parts, to the historical or poetical representation. This is a very difficult adventure, and it requires a mind thrown back two thousand years, and as it were naturalised in antiquity, like that of Nicolo Poussin, to achieve it. In the picture alluded to, the first idea that presents itself is that of wonder, at seeing a figure in so uncommon a situation as that in which the Apollo is placed; for the clouds on which he kneels have not the appearance of being able to support him; they have neither the substance nor the form fit for the receptacle of a human figure; and they do not possess in any respect that romantic character which is appropriated to such an object, and which alone can harmonise with poetical stories.

It appears to me, that such conduct is no less absurd, than if a plain man, giving a relation of real distress occasioned by an inundation accompanied with thunder and lightning, should, instead of simply relating the event, take it into his head, in order to give a grace to his narration, to talk of Jupiter Pluvius, or Jupiter and his thunderbolts, or any other figurative idea; an in-

termixture which, though in poetry, with its proper preparations and accompaniments, it might be managed with effect, yet in the instance before us would counteract the purpose of the narrator, and, instead of being interesting, would be only ridiculous.

The Dutch and Flemish style of landscape, not even excepting those of Rubens, is unfit for poetical subjects; but to explain in what this ineptitude consists, or to point out all the circumstances that give nobleness, grandeur, and the poetic character, to style, in landscape, would require a long discourse of itself; and the end would be then perhaps but imperfectly attained. The painter who is ambitious of this perilous excellence must catch his inspiration from those who have cultivated with success the poetry, as it may be called, of the art; and they are few indeed.

I cannot quit this subject without mentioning two examples which occur to me at present, in which the poetical style of landscape may be seen happily executed: the one is Jacob's Dream by Salvator Rosa, and the other the Return of the Ark from Captivity, by Sebastian Bourdon.* With whatever dignity those histories are presented to us in the language of Scripture, this style of painting possesses the same power of inspiring sentiments of grandeur and sublimity, and is able to communicate them to subjects which appear by no means adapted to receive them. A ladder against the sky has no very promising appearance of possessing a capacity to excite any heroic ideas; and the Ark, in the hands of a second-rate master, would have little more effect than a common waggon on the highway: yet those subjects are so poetically treated

* This fine picture was in our author's collection; and was bequeathed by him to Sir George Beaumont, Bart. — M.

throughout, the parts have such a correspondence with each other, and the whole and every part of the scene is so visionary, that it is impossible to look at them, without feeling, in some measure, the enthusiasm which seems to have inspired the painters.

By continual contemplation of such works, a sense of the higher excellencies of art will by degrees dawn on the imagination; at every review that sense will become more and more assured, until we come to enjoy a sober certainty of the real existence (if I may so express myself) of those almost ideal beauties; and the artist will then find no difficulty in fixing in his mind the principles by which the impression is produced; which he will feel and practise, though they are perhaps too delicate and refined, and too peculiar to the imitative art, to be conveyed to the mind by any other means.

To return to Gainsborough: the peculiarity of his manner, or style, or we may call it — the language in which he expressed his ideas, has been considered by many as his greatest defect. But without altogether wishing to enter into the discussion — whether this peculiarity was a defect or not, intermixed, as it was, with great beauties, of some of which it was probably the cause, it becomes a proper subject of criticism and inquiry to a painter.

A novelty and peculiarity of manner, as it is often a cause of our approbation, so likewise it is often a ground of censure; as being contrary to the practice of other painters, in whose manner we have been initiated, and in whose favour we have perhaps been prepossessed from our infancy; for, fond as we are of novelty, we are upon the whole creatures of habit. However, it is certain, that all those odd scratches and marks, which, on a close examination, are so ob-

servable in Gainsborough's pictures, and which even to experienced painters appear rather the effect of accident than design; this chaos, this uncouth and shapeless appearance, by a kind of magic, at a certain distance assumes form, and all the parts seem to drop into their proper places, so that we can hardly refuse acknowledging the full effect of diligence, under the appearance of chance and hasty negligence. That Gainsborough himself considered this peculiarity in his manner, and the power it possesses of exciting surprise, as a beauty in his works, I think may be inferred from the eager desire which we know he always expressed, that his pictures, at the Exhibition, should be seen near, as well as at a distance.

The slightness which we see in his best works cannot always be imputed to negligence. However they may appear to superficial observers, painters know very well that a steady attention to the general effect takes up more time, and is much more laborious to the mind, than any mode of high finishing, or smoothness, without such attention. His *handling, the manner of leaving the colours*, or, in other words, the methods he used for producing the effect, had very much the appearance of the work of an artist who had never learned from others the usual and regular practice belonging to the art; but still, like a man of strong intuitive perception of what was required, he found out a way of his own to accomplish his purpose.

It is no disgrace to the genius of Gainsborough, to compare him to such men as we sometimes meet with, whose natural eloquence appears even in speaking a language which they can scarce be said to understand; and who, without knowing the appropriate expression of almost any one idea, contrive to communicate the lively and forcible impressions of an energetic mind.

I think some apology may reasonably be made for his manner without violating truth, or running any risk of poisoning the minds of the younger students, by propagating false criticism, for the sake of raising the character of a favourite artist. It must be allowed, that this hatching manner of Gainsborough did very much contribute to the lightness of effect which is so eminent a beauty in his pictures; as, on the contrary, much smoothness, and uniting the colours, is apt to produce heaviness. Every artist must have remarked, how often that lightness of hand which was in his dead colour, or first painting, escaped in the finishing, when he had determined the parts with more precision; and another loss he often experiences, which is of greater consequence; whilst he is employed in the detail, the effect of the whole together is either forgotten or neglected. The likeness of a portrait, as I have formerly observed, consists more in preserving the general effect of the countenance, than in the most minute finishing of the features, or any of the particular parts. Now Gainsborough's portraits were often little more, in regard to finishing, or determining the form of the features, than what generally attends a dead colour; but as he was always attentive to the general effect, or whole together, I have often imagined that this unfinished manner contributed even to that striking resemblance for which his portraits are so remarkable. Though this opinion may be considered as fanciful, yet I think a plausible reason may be given, why such a mode of painting should have such an effect. It is pre-supposed that in this undetermined manner there is the general effect; enough to remind the spectator of the original; the imagination supplies the rest, and perhaps more satisfactorily to himself, if not more exactly, than the artist, with all his care,

could possibly have done. At the same time it must be acknowledged there is one evil attending this mode; that, if the portrait were seen, previous to any knowledge of the original, different persons would form different ideas, and all would be disappointed at not finding the original correspond with their own conceptions; under the great latitude which indistinctness gives to the imagination to assume almost what character or form it pleases.

Every artist has some favourite part, on which he fixes his attention, and which he pursues with such eagerness, that it absorbs every other consideration; and he often falls into the opposite error of that which he would avoid, which is always ready to receive him. Now Gainsborough, having truly a painter's eye for colouring, cultivated those effects of the art which proceed from colours; and sometimes appears to be indifferent to or to neglect other excellences. Whatever defects are acknowledged, let him still experience from us the same candour that we so freely give upon similar occasions to the ancient masters; let us not encourage that fastidious disposition, which is discontented with every thing short of perfection, and unreasonably require, as we sometimes do, a union of excellences, not perhaps quite compatible with each other. We may, on this ground, say even of the divine Raffaelle, that he might have finished his picture as highly and as correctly as was his custom, without heaviness of manner; and that Poussin might have preserved all his precision without hardness or dryness.

To show the difficulty of uniting solidity with lightness of manner, we may produce a picture of Rubens in the church of St. Gudule, at Brussels, as an example; the subject is, *Christ's Charge to Peter;* which, as it is the highest, and smoothest, finished picture I remem-

ber to have seen of that master, so it is by far the heaviest; and if I had found it in any other place, I should have suspected it to be a copy; for painters know very well, that it is principally by this air of facility, or the want of it, that originals are distinguished from copies. A lightness of effect produced by colour, and that produced by facility of handling, are generally united; a copy may preserve something of the one, it is true, but hardly ever of the other; a connoisseur therefore finds it often necessary to look carefully into the picture before he determines on its originality. Gainsborough possessed this quality of lightness of manner and effect, I think, to an unexampled degree of excellence; but it must be acknowledged, at the same time, that the sacrifice which he made to this ornament of our art, was too great; it was, in reality, preferring the lesser excellences to the greater.

To conclude. However we may apologise for the deficiencies of Gainsborough (I mean particularly his want of precision and finishing), who so ingeniously contrived to cover his defects by his beauties; and who cultivated that department of art, where such defects are more easily excused; you are to remember, that no apology can be made for this deficiency, in that style which this Academy teaches, and which ought to be the object of your pursuit. It will be necessary for you, in the first place, never to lose sight of the great rules and principles of the art, as they are collected from the full body of the best general practice, and the most constant and uniform experience; this must be the groundwork of all your studies: afterwards you may profit, as in this case I wish you to profit, by the peculiar experience and personal talents of artists living and dead; you may derive lights, and catch hints, from their practice; but the

moment you turn them into models, you fall infinitely below them; you may be corrupted by excellencies, not so much belonging to the art, as personal and appropriated to the artist; and become bad copies of good painters, instead of excellent imitators of the great universal truth of things.

# DISCOURSE XV.

*Delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December* 10. 1790.

THE PRESIDENT TAKES LEAVE OF THE ACADEMY. — A REVIEW OF THE DISCOURSES. — THE STUDY OF THE WORKS OF MICHAEL ANGELO RECOMMENDED.

GENTLEMEN,

THE intimate connection which I have had with the ROYAL ACADEMY ever since its establishment, the social duties in which we have all mutually engaged for so many years, make any profession of attachment to this Institution, on my part, altogether superfluous; the influence of habit alone in such a connection would naturally have produced it.

Among men united in the same body, and engaged in the same pursuit, along with permanent friendship occasional differences will arise. In these disputes men are naturally too favourable to themselves, and think perhaps too hardly of their antagonists. But composed and constituted as we are, those little contentions will be lost to others, and they ought certainly to be lost amongst ourselves in mutual esteem for talents and acquirements: every controversy ought to be, and I am persuaded will be, sunk in our zeal for the perfection of our common Art.

In parting with the Academy, I shall remember with pride, affection, and gratitude, the support with which I have almost uniformly been honoured from the commencement of our intercourse. I shall leave you,

Gentlemen, with unaffected cordial wishes for your future concord, and with a well-founded hope, that in that concord the auspicious and not obscure origin of our Academy may be forgotten in the splendour of your succeeding prospects.

My age, and my infirmities still more than my age, make it probable that this will be the last time I shall have the honour of addressing you from this place. Excluded as I am, *spatiis iniquis*, from indulging my imagination with a distant and forward perspective of life, I may be excused if I turn my eyes back on the way which I have passed.

We may assume to ourselves, I should hope, the credit of having endeavoured, at least, to fill with propriety that middle station which we hold in the general connection of things. Our predecessors have laboured for our advantage, we labour for our successors; and though we have done no more in this mutual intercourse and reciprocation of benefits, than has been effected by other societies formed in this nation for the advancement of useful and ornamental knowledge, yet there is one circumstance which appears to give us an higher claim than the credit of merely doing our duty. What I at present allude to, is the honour of having been, some of us, the first contrivers, and all of us the promoters and supporters, of the annual Exhibition. This scheme could only have originated from Artists already in possession of the favour of the public; as it would not have been so much in the power of others to have excited curiosity. It must be remembered, that for the sake of bringing forward into notice concealed merit, they incurred the risk of producing rivals to themselves; they voluntarily entered the lists, and ran the race a second time for the prize which they had already won.

When we take a review of the several departments of the Institution, I think we may safely congratulate ourselves on our good fortune in having hitherto seen the chairs of our Professors filled with men of distinguished abilities, and who have so well acquitted themselves of their duty in their several departments. I look upon it to be of importance, that none of them should be ever left unfilled: a neglect to provide for qualified persons, is to produce a neglect of qualifications.

In this honourable rank of Professors, I have not presumed to class myself; though in the Discourses which I have had the honour of delivering from this place, while in one respect I may be considered as a volunteer, in another view it seems as if I was involuntarily pressed into this service. If prizes were to be given, it appeared not only proper, but almost indispensably necessary, that something should be said by the President on the delivery of those prizes: and the President for his own credit would wish to say something more than mere words of compliment, which, by being frequently repeated, would soon become flat and uninteresting, and by being uttered to many, would at last become a distinction to none: I thought, therefore, if I were to preface this compliment with some instructive observations on the Art, when we crowned merit in the Artists whom we rewarded, I might do something to animate and guide them in their future attempts.

I am truly sensible how unequal I have been to the expression of my own ideas. To develope the latent excellencies, and draw out the interior principles, of our art, requires more skill and practice in writing, than is likely to be possessed by a man perpetually occupied in the use of the pencil and the pallet. It is for that

reason, perhaps, that the sister Art has had the advantage of better criticism. Poets are naturally writers of prose. They may be said to be practising only an inferior department of their own art, when they are explaining and expatiating upon its most refined principles. But still such difficulties ought not to deter Artists who are not prevented by other engagements, from putting their thoughts in order as well as they can, and from giving to the public the result of their experience. The knowledge which an Artist has of his subject will more than compensate for any want of elegance in the manner of treating it, or even of perspicuity, which is still more essential; and I am convinced that one short essay written by a Painter, will contribute more to advance the theory of our art, than a thousand volumes such as we sometimes see; the purpose of which appears to be rather to display the refinement of the Author's own conceptions of impossible practice, than to convey useful knowledge or instruction of any kind whatever. An Artist knows what is, and what is not, within the province of his art to perform; and is not likely to be for ever teazing the poor Student with the beauties of mixed passions, or to perplex him with an imaginary union of excellencies incompatible with each other.

To this work, however, I could not be said to come totally unprovided with materials. I had seen much, and I had thought much upon what I had seen; I had something of an habit of investigation, and a disposition to reduce all that I observed and felt in my own mind, to method and system; but never having seen what I myself knew, distinctly placed before me on paper, I knew nothing correctly. To put those ideas into something like order was, to my inexperience, no easy task. The composition, the *ponere totum* even of a

single Discourse, as well as of a single statue, was the most difficult part, as perhaps it is of every other art, and most requires the hand of a master.

For the manner, whatever deficiency there was, I might reasonably expect indulgence; but I thought it indispensably necessary well to consider the opinions which were to be given out from this place, and under the sanction of a Royal Academy; I therefore examined not only my own opinions, but likewise the opinions of others. I found in the course of this research, many precepts and rules established in our art, which did not seem to me altogether reconcileable with each other, yet each seemed in itself to have the same claim of being supported by truth and nature; and this claim, irreconcileable as they may be thought, they do in reality alike possess.

To clear away those difficulties, and reconcile those contrary opinions, it became necessary to distinguish the greater truth, as it may be called, from the lesser truth; the larger and more liberal idea of nature from the more narrow and confined; that which addresses itself to the imagination, from that which is solely addressed to the eye. In consequence of this discrimination, the different branches of our art, to which those different truths were referred, were perceived to make so wide a separation, and put on so new an appearance, that they seemed scarcely to have proceeded from the same general stock. The different rules and regulations, which presided over each department of art, followed of course: every mode of excellence, from the grand style of the Roman and Florentine Schools down to the lowest rank of still life, had its due weight and value,—fitted some class or other; and nothing was thrown away. By this disposition of our art into classes, that perplexity and confusion, which I appre-

hend every Artist has at some time experienced from the variety of styles, and the variety of excellence with which he is surrounded, is, I should hope, in some measure removed, and the Student better enabled to judge for himself, what peculiarly belongs to his own particular pursuit.

In reviewing my Discourses, it is no small satisfaction to be assured that I have, in no part of them, lent my assistance to foster *newly-hatched unfledged* opinions, or endeavoured to support paradoxes, however tempting may have been their novelty, or however ingenious I might, for the minute, fancy them to be; nor shall I, I hope, any where be found to have imposed on the minds of young Students declamation for argument, a smooth period for a sound precept. I have pursued a plain and *honest method;* I have taken up the art simply as I found it exemplified in the practice of the most approved Painters. That approbation which the world has uniformly given, I have endeavoured to justify by such proofs as questions of this kind will admit; by the analogy which Painting holds with the sister Arts, and consequently by the common congeniality which they all bear to our nature. And though in what has been done no new discovery is pretended, I may still flatter myself, that from the discoveries which others have made by their own intuitive good sense and native rectitude of judgment, I have succeeded in establishing the rules and principles of our art on a more firm and lasting foundation than that on which they had formerly been placed.

Without wishing to divert the Student from the practice of his Art to speculative theory, to make him a mere Connoisseur instead of a Painter, I cannot but remark, that he will certainly find an account in considering once for all, on what ground the fabric of our

art is built. Uncertain, confused, or erroneous opinions are not only detrimental to an Artist in their immediate operation, but may possibly have very serious consequences; affect his conduct, and give a peculiar character (as it may be called) to his taste, and to his pursuits, through his whole life.

I was acquainted at Rome in the early part of my life, with a Student of the French Academy, who appeared to me to possess all the qualities requisite to make a great Artist, if he had suffered his taste and feelings, and I may add even his prejudices, to have fair play. He saw and felt the excellencies of the great works of Art with which we were surrounded, but lamented that there was not to be found that Nature which is so admirable in the inferior schools; and he supposed with Felibien, Du Piles, and other Theorists, that such an union of different excellencies would be the perfection of Art. He was not aware, that the narrow idea of nature, of which he lamented the absence in the works of those great Artists, would have destroyed the grandeur of the general ideas which he admired, and which was indeed the cause of his admiration. My opinions being then confused and unsettled, I was in danger of being borne down by this kind of plausible reasoning, though I remember I then had a dawning of suspicion that it was not sound doctrine; and at the same time I was unwilling obstinately to refuse assent to what I was unable to confute.

That the young Artist may not be seduced from the right path, by following, what, at first view, he may think the light of Reason, and which is indeed Reason in part, but not in the whole, has been much the object of these Discourses.

I have taken every opportunity of recommending a rational method of study, as of the last importance.

The great, I may say the sole use of an Academy is, to put, and for some time to keep, Students in that course, that too much indulgence may not be given to peculiarity, and that a young man may not be taught to believe, that what is generally good for others is not good for him.

I have strongly inculcated in my former Discourses, as I do in this my last, the wisdom and necessity of previously obtaining the appropriated instruments of the Art, in a first correct design, and a plain manly colouring before any thing more is attempted. But by this I would not wish to cramp and fetter the mind, or discourage those who follow (as most of us may at one time have followed) the suggestion of a strong inclination: something must be conceded to great and irresistible impulses: perhaps every Student must not be strictly bound to general methods, if they strongly thwart the peculiar turn of his own mind. I must confess that it is not absolutely of much consequence, whether he proceeds in the general method of seeking first to acquire mechanical accuracy, before he attempts poetical flights, provided he diligently studies to attain the full perfection of the style he pursues; whether like Parmegiano, he endeavours at grace and grandeur of manner before he has learned correctness of drawing, if like him he feels his own wants, and will labour, as that eminent artist did, to supply those wants; whether he starts from the East or from the West, if he relaxes in no exertion to arrive ultimately at the same goal. The first public work of Parmegiano is the St. Eustachius, in the church of St. Petronius in Bologna, and was done when he was a boy; and one of the last of his works is the Moses breaking the tables in Parma. In the former there is certainly something of grandeur in the outline, or in the con-

ception of the figure, which discovers the dawnings of future greatness; of a young mind impregnated with the sublimity of Michael Angelo, whose style he here attempts to imitate, though he could not then draw the human figure with any common degree of correctness. But this same Parmegiano, when in his more mature age he painted the Moses, had so completely supplied his first defects, that we are here at a loss which to admire most, the correctness of drawing, or the grandeur of the conception. As a confirmation of its great excellence, and of the impression which it leaves on the minds of elegant spectators, I may observe, that our great Lyric Poet, when he conceived his sublime idea of the indignant Welsh bard, acknowledged, that though many years had intervened, he had warmed his imagination with the Remembrance of this noble figure of Parmegiano.

When we consider that Michael Angelo was the great archetype to whom Parmegiano was indebted for that grandeur which we find in his works, and from whom all his contemporaries and successors have derived whatever they have possessed of the dignified and the majestic; that he was the bright luminary, from whom Painting has borrowed a new lustre; that under his hands it assumed a new appearance, and is become another and superior art; I may be excused if I take this opportunity, as I have hitherto taken every occasion, to turn your attention to this exalted Founder and Father of Modern Art, of which he was not only the inventor, but which, by the divine energy of his own mind, he carried at once to its highest point of possible perfection.

The sudden maturity to which Michael Angelo brought our Art, and the comparative feebleness of his followers and imitators, might perhaps be reason-

ably, at least plausibly explained, if we had time for such an examination. At present I shall only observe, that the subordinate parts of our Art, and perhaps of other Arts, expand themselves by a slow and progressive growth; but those which depend on a native vigour of imagination generally burst forth at once in fulness of beauty. Of this Homer probably, and Shakspeare more assuredly, are signal examples. Michael Angelo possessed the poetical part of our art in a most eminent degree: and the same daring spirit, which urged him first to explore the unknown regions of the imagination, delighted with the novelty, and animated by the success of his discoveries, could not have failed to stimulate and impel him forward in his career beyond those limits, which his followers, destitute of the same incentives, had not strength to pass.

To distinguish between correctness of drawing, and that part which respects the imagination, we may say the one approaches to the mechanical, (which in its way too may make just pretensions to genius,) and the other to the poetical. To encourage a solid and vigorous course of study, it may not be amiss to suggest, that perhaps a confidence in the mechanic produces a boldness in the poetic. He that is sure of the goodness of his ship and tackle puts out fearlessly from the shore; and he who knows that his hand can execute whatever his fancy can suggest, sports with more freedom in embodying the visionary forms of his own creation. I will not say Michael Angelo was eminently poetical, only because he was greatly mechanical; but I am sure that mechanic excellence invigorated and emboldened his mind to carry painting into the regions of poetry, and to emulate that art in its most adventurous flights. Michael Angelo equally

possessed both qualifications. Yet of mechanic excellence there were certainly great examples to be found in Ancient Sculpture, and particularly in the fragment known by the name of the Torso of Michael Angelo; but of that grandeur of character, air, and attitude, which he threw into all his figures, and which so well corresponds with the grandeur of his outline, there was no example; it could therefore proceed only from the most poetical and sublime imagination.

It is impossible not to express some surprise, that the race of Painters who preceded Michael Angelo, men of acknowledged great abilities, should never have thought of transferring a little of that grandeur of outline which they could not but see and admire in Ancient Sculpture, into their own works; but they appear to have considered Sculpture as the later Schools of Artists look at the inventions of Michael Angelo,— as something to be admired, but with which they have nothing to do: *quod super nos, nihil ad nos.* — The Artists of that age, even Raffaelle himself, seemed to be going on very contentedly in the dry manner of Pietro Perugino; and if Michael Angelo had never appeared, the Art might still have continued in the same style.

Beside Rome and Florence, where the grandeur of this style was first displayed, it was on this Foundation that the Caracci built the truly great Academical Bolognian school, of which the first stone was laid by Pellegrino Tibaldi. He first introduced this style amongst them; and many instances might be given in which he appears to have possessed as by inheritance, the true, genuine, noble and elevated mind of Michael Angelo. Though we cannot venture to speak of him with the same fondness as his countrymen, and call him, as the Carracci did, *Nostro Michael Angelo rifor-*

*mato*, yet he has a right to be considered amongst the first and greatest of his followers: there are certainly many drawings and inventions of his, of which Michael Angelo himself might not disdain to be supposed the author, or that they should be, as in fact they often are, mistaken for his. I will mention one particular instance, because it is found in a book which is in every young Artist's hand;—Bishop's Ancient Statues. He there has introduced a print, representing Polyphemus, from a drawing of Tibaldi, and has inscribed it with the name of Michael Angelo, to whom he has also in the same book attributed a Sybil of Raffaelle. Both these figures, it is true, are professedly in Michael Angelo's style and spirit, and even worthy of his hand. But we know that the former is painted in the *Institute a Bologna* by Tibaldi, and the other in the *Pace* by Raffaelle.

The Caracci, it is acknowledged, adopted the mechanical part with sufficient success. But the divine part which addresses itself to the imagination, as possessed by Michael Angelo or Tibaldi, was beyond their grasp: they formed, however, a most respectable school, a style more on the level, and calculated to please a greater number; and if excellence of this kind is to be valued according to the number, rather than the weight and quality of admirers, it would assume even a higher rank in Art. The same, in some sort, may be said of Tintoret, Paolo Veronese, and others of the Venetian Painters. They certainly much advanced the dignity of their style by adding to their fascinating powers of colouring something of the strength of Michael Angelo; at the same time it may still be a doubt, how far their ornamental elegance would be an advantageous addition to his grandeur. But if there is any manner of Painting which may be

said to unite kindly with his style, it is that of Titian. His handling, the manner in which his colours are left on the canvass, appears to proceed (as far as that goes) from a congenial mind, equally disdainful of vulgar criticism.

MICHAEL ANGELO'S strength thus qualified, and made more palatable to the general taste, reminds me of an observation which I heard a learned critic* make, when it was incidentally remarked, that our translation of Homer, however excellent, did not convey the character, nor had the grand air of the original. He replied, that if Pope had not clothed the naked Majesty of Homer with the graces and elegancies of modern fashions,—though the real dignity of Homer was degraded by such a dress, his translation would not have met with such a favourable reception, and he must have been contented with fewer readers.

Many of the Flemish painters, who studied at Rome in that great era of our art, such as Francis Floris, Hemskerk, Michael Coxis, Jerom Cock, and others, returned to their own country with as much of this grandeur as they could carry. But like seeds falling on a soil not prepared or adapted to their nature, the manner of Michael Angelo thrived but little with them; perhaps, however, they contributed to prepare the way for that free, unconstrained, and liberal outline, which was afterwards introduced by Rubens, through the medium of the Venetian Painters.

The grandeur of style has been in different degrees disseminated over all Europe. Some caught it by living at the time, and coming into contact with the original author, whilst others received it at second hand; and being every where adopted, it has totally

* Dr. Johnson.

changed the whole taste and style of design, if there could be said to be any style before his time. Our art, in consequence, now assumes a rank to which it could never have dared to aspire, if Michael Angelo had not discovered to the world the hidden powers which it possessed. Without his assistance we never could have been convinced, that Painting was capable of producing an adequate representation of the persons and actions of the heroes of the Iliad.

I would ask any man qualified to judge of such works, whether he can look with indifference at the personification of the Supreme Being in the centre of the Capella Sestina, or the figures of the Sybils which surround that chapel, to which we may add the statue of Moses; and whether the same sensations are not excited by those works, as what he may remember to have felt from the most sublime passages of Homer? I mention those figures more particularly, as they come nearer to a comparison with his Jupiter, his demi-gods, and heroes; those Sybils and Prophets being a kind of intermediate beings between men and angels. Though instances may be produced in the works of other Painters, which may justly stand in competition with those I have mentioned, such as the Isaiah, and the vision of Ezekiel, by Raffaelle, the St. Mark of Frate Bartolomeo, and many others; yet these, it must be allowed, are inventions so much in Michael Angelo's manner of thinking, that they may be truly considered as so many rays, which discover manifestly the centre from whence they emanated.

The sublime in Painting, as in Poetry, so overpowers, and takes such a possession of the whole mind, that no room is left for attention to minute criticism. The little elegancies of art in the presence of these great ideas thus greatly expressed, lose all their value,

and are, for the instant at least, felt to be unworthy of our notice. The correct judgment, the purity of taste, which characterise Raffaelle, the exquisite grace of Correggio and Parmegiano, all disappear before them.

That Michael Angelo was capricious in his inventions, cannot be denied; and this may make some circumspection necessary in studying his works; for though they appear to become him, an imitation of them is always dangerous, and will prove sometimes ridiculous. "Within that circle none durst walk but he." To me, I confess his caprice does not lower the estimation of his genius, even though it is sometimes, I acknowledge, carried to the extreme: and however those eccentric excursions are considered, we must at the same time recollect that those faults, if they are faults, are such as never could occur to a mean and vulgar mind: that they flowed from the same source which produced his greatest beauties, and were therefore such as none but himself was capable of committing: they were the powerful impulses of a mind unused to subjection of any kind, and too high to be controlled by cold criticism.

Many see his daring extravagance, who can see nothing else. A young Artist finds the works of Michael Angelo so totally different from those of his own master, or of those with whom he is surrounded, that he may be easily persuaded to abandon and neglect studying a style, which appears to him wild, mysterious, and above his comprehension, and which he therefore feels no disposition to admire; a good disposition, which he concludes that he should naturally have, if the style deserved it. It is necessary, therefore, that students should be prepared for the disappointment which they may experience at their first setting out; and they must

be cautioned, that probably they will not, at first sight, approve.

It must be remembered, that this great style itself is artificial in the highest degree: it presupposes in the spectator, a cultivated and prepared artificial state of mind. It is an absurdity therefore, to suppose that we are born with this taste, though we are with the seeds of it, which, by the heat and kindly influence of this genius, may be ripened in us.

A late Philosopher and Critic * has observed, speaking of taste, that *we are on no account to expect that fine things should descend to us*—our taste, if possible, must be made to ascend to them. The same learned writer recommends to us *even to feign a relish, till we find a relish come; and feel, that what began in fiction, terminates in reality.* If there be in our Art any thing of that agreement or compact, such as I apprehend there is in music, with which the Critic is necessarily required previously to be acquainted, in order to form a correct judgment: the comparison with this art will illustrate what I have said on these points, and tend to show the probability, we may say the certainty, that men are not born with a relish for those arts in their most refined state, which as they cannot understand, they cannot be impressed with their effects. This great style of Michael Angelo is as far removed from the simple representation of the common objects of nature, as the most refined Italian music is from the inartificial notes of nature, from whence they both profess to originate. But without such a supposed compact, we may be very confident that the highest state of refinement in either of those arts will not be relished without a long and industrious attention.

* James Harris, Esq.—R.

In pursuing this great Art, it must be acknowledged that we labour under greater difficulties than those who were born in the age of its discovery, and whose minds from their infancy were habituated to this style; who learned it as language, as their mother tongue. They had no mean taste to unlearn; they needed no persuasive discourse to allure them to a favourable reception of it, no abstruse investigation of its principles to convince them of the great latent truths on which it is founded. We are contrained, in these latter days, to have recourse to a sort of Grammar and Dictionary, as the only means of recovering a dead language. It was by them learned by rote, and perhaps better learned that way than by precept.

The style of Michael Angelo, which I have compared to language, and which may, poetically speaking, be called the language of the Gods, now no longer exists, as it did in the fifteenth century; yet, with the aid of diligence, we may in a great measure supply the deficiency which I mentioned, — of not having his works so perpetually before our eyes, — by having recourse to casts from his models and designs in Sculpture; to drawings, or even copies of those drawings; to prints, which, however ill executed, still convey something by which this taste may be formed, and a relish may be fixed and established in our minds for this grand style of invention. Some examples of this kind we have in the Academy; and I sincerely wish there were more, that the younger students might in their first nourishment imbibe this taste; whilst others, though settled in the practice of the common-place style of Painters, might infuse, by this means, a grandeur into their works.

I shall now make some remarks on the course which I think most proper to be pursued in such a study. I

wish you not to go so much to the derivative streams, as to the fountain-head; though the copies are not to be neglected; because they may give you hints in what manner you may copy, and how the genius of one man may be made to fit the peculiar manner of another.

To recover this lost taste, I would recommend young Artists to study the works of Michael Angelo, as he himself did the works of the ancient Sculptors; he began when a child, a copy of a mutilated Satyr's head, and finished in his model what was wanting in the original. In the same manner, the first exercise that I would recommend to the young artist when he first attempts invention, is, to select every figure, if possible, from the inventions of Michael Angelo. If such borrowed figures will not bend to his purpose, and he is constrained to make a change to supply a figure himself, that figure will necessarily be in the same style with the rest; and his taste will by this means be naturally initiated, and nursed in the lap of grandeur. He will sooner perceive what constitutes this grand style by one practical trial than by a thousand speculations, and he will in some sort procure to himself that advantage which in these later ages has been denied him; the advantage of having the greatest of Artists for his master and instructor.

The next lesson should be, to change the purpose of the figures without changing the attitude, as Tintoret has done with the Samson of Michael Angelo. Instead of the figure which Samson bestrides, he has placed an eagle under him; and instead of the jaw-bone, thunder and lightning in his right hand; and thus it becomes a Jupiter. Titian, in the same manner, has taken the figure which represents God dividing the light from the darkness in the vault of

the Capella Sestina, and has introduced it in the famous battle of Cadore, so much celebrated by Vasari; and extraordinary as it may seem, it is here converted to a general, falling from his horse. A real judge who should look at this picture, would immediately pronounce the attitude of that figure to be in a greater style than any other figure of the composition. These two instances may be sufficient, though many more might be given in their works, as well as in those of other great Artists.

When the Student has been habituated to this grand conception of the Art, when the relish for this style is established, makes a part of himself, and is woven into his mind, he will, by this time, have got a power of selecting from whatever occurs in nature that is grand, and corresponds with that taste which he has now acquired, and will pass over whatever is common-place and insipid. He may then bring to the mart such works of his own proper invention as may enrich and increase the general stock of invention in our Art.

I am confident of the truth and propriety of the advice which I have recommended; at the same time I am aware, how much by this advice I have laid myself open to the sarcasms of those critics who imagine our Art to be a matter of inspiration. But I should be sorry it should appear even to myself that I wanted that courage which I have recommended to the Students in another way: equal courage perhaps is required in the adviser and the advised; they both must equally dare and bid defiance to narrow criticism and vulgar opinion.

That the Art has been in a gradual state of decline, from the age of Michael Angelo to the present, must be acknowleged; and we may reasonably impute this

declension to the same cause to which the ancient Critics and Philosophers have imputed the corruption of eloquence. Indeed the same causes are likely at all times and in all ages to produce the same effects: indolence, — not taking the same pains as our great predecessors took, — desiring to find a shorter way, — are the general imputed causes. The words of Petronius* are very remarkable. After opposing the natural chaste beauty of the eloquence of former ages to the strained inflated style then in fashion, "neither," says he, "has the Art of Painting had a better fate, after the boldness of the Egyptians had found out a compendious way to execute so great an art."

By *compendious*, I understand him to mean a mode of Painting, such as has infected the style of the later Painters of Italy and France; common-place, without thought, and with as little trouble, working as by a receipt; in contra-distinction to that style for which even a relish cannot be acquired without care and long attention, and most certainly the power of executing cannot be obtained without the most laborious application.

I have endeavoured to stimulate the ambition of Artists to tread in this great path of glory, and, as well as I can, have pointed out the track which leads to it, and have at the same time told them the price at which it may be obtained. It is an ancient saying, that labour is the price which the gods have set upon every thing valuable.

The great Artist who has been so much the subject of the present Discourse, was distinguished even from his infancy for his indefatigable diligence; and this

* Pictura quoque non alium exitum fecit, postquam Ægyptiorum audacia tam magnæ artis compendiariam invenit. — R.

was continued through his whole life, till prevented by extreme old age. The poorest of men, as he observed himself, did not labour from necessity, more than he did from choice. Indeed, from all the circumstances related of his life, he appears not to have had the least conception that his art was to be acquired by any other means than great labour; and yet he, of all men that ever lived, might make the greatest pretensions to the efficacy of native genius and inspiration. I have no doubt that he would have thought it no disgrace, that it should be said of him, as he himself said of Raffaelle, that he did not possess his art from nature, but by long study.* He was conscious that the great excellence to which he arrived was gained by dint of labour, and was unwilling to have it thought that any transcendent skill, however natural its effects might seem, could be purchased at a cheaper price than he had paid for it. This seems to have been the true drift of his observation. We cannot suppose it made with any intention of depreciating the genius of Raffaelle, of whom he always spoke, as Condivi says, with the greatest respect: though they were rivals, no such illiberality existed between them; and Raffaelle on his part entertained the greatest veneration for Michael Angelo, as appears from the speech which is recorded of him, that he congratulated himself, and thanked God, that he was born in the same age with that painter.

If the high esteem and veneration in which Michael Angelo has been held by all nations and in all ages, should be put to the account of prejudice, it must still be granted that those prejudices could not have been

* *Che Raffaelle non ebbe quest' arte da natura, ma per longo studio.—R.*

entertained without a cause: the ground of our prejudice then becomes the source of our admiration. But from whatever it proceeds, or whatever it is called, it will not, I hope, be thought presumptuous in me to appear in the train, I cannot say of his imitators, but of his admirers. I have taken another course, one more suited to my abilities, and to the taste of the times in which I live. Yet however unequal I feel myself to that attempt, were I now to begin the world again, I would tread in the steps of that great master: to kiss the hem of his garment, to catch the slightest of his perfections, would be glory and distinction enough for an ambitious man.

I feel a self-congratulation in knowing myself capable of such sensations as he intended to excite. I reflect, not without vanity, that these Discourses bear testimony of my admiration of that truly divine man; and I should desire that the last words which I should pronounce in this Academy, and from this place, might be the name of — MICHAEL ANGELO.*

* Unfortunately for mankind, these *were* the last words pronounced by this great Painter from the Academical chair. He died about fourteen months after this Discourse was delivered.—M.

END OF THE DISCOURSES.

# THREE LETTERS

TO

# THE IDLER.

# THE IDLER.

NUMBER 76. *Saturday, September* 29. 1759.

## TO THE IDLER.

SIR,

I WAS much pleased with your ridicule of those shallow Critics, whose judgment, though often right as far as it goes, yet reaches only to inferior beauties; and who, unable to comprehend the whole, judge only by parts, and from thence determine the merit of extensive works. But there is another kind of Critic still worse, who judges by narrow rules, and those too often false, and which though they should be true, and founded on nature, will lead him but a very little way towards the just estimation of the sublime beauties in works of Genius; for whatever part of an art can be executed or criticised by rules, that part is no longer the work of Genius, which implies excellence out of the reach of rules. For my own part, I profess myself an Idler, and love to give my judgment, such as it is, from my immediate perceptions, without much fatigue of thinking; and I am of opinion, that if a man has not those perceptions right, it will be vain for him to endeavour to supply their place by rules; which may enable him to talk more learnedly, but not to distin-

guish more acutely. Another reason which has lessened my affection for the study of Criticism is, that Critics, so far as I have observed, debar themselves from receiving any pleasure from the polite arts, at the same time that they profess to love and admire them; for these rules being always uppermost, give them such a propensity to criticise, that instead of giving up the reins of their imagination into their author's hands, their frigid minds are employed in examining whether the performance be according to the rules of art.

To those who are resolved to be Critics in spite of nature, and at the same time have no great disposition to much reading and study, I would recommend to assume the character of Connoisseur, which may be purchased at a much cheaper rate than that of a Critic in poetry. The remembrance of a few names of Painters, with their general characters, and a few rules of the Academy, which they may pick up among the Painters, will go a great way towards making a very notable Connoisseur.

With a gentleman of this cast, I visited last week the Cartoons at Hampton-Court; he was just returned from Italy, a Connoisseur, of course, and of course his mouth full of nothing but the Grace of Raffaelle, the Purity of Domenichino, the Learning of Poussin, the Air of Guido, the greatness of Taste of the Caraccis, and the Sublimity and grand Contorno of Michael Angelo; with all the rest of the cant of Criticism, which he emitted with that volubility which generally those orators have, who annex no ideas to their words.

As we were passing through the rooms, in our way to the Gallery, I made him observe a whole length of Charles the First, by Vandyck, as a perfect representation of the character as well as the figure of the man.

He agreed it was very fine, but it wanted spirit and contrast, and had not the flowing line, without which a figure could not possibly be graceful. When we entered the Gallery, I thought I could perceive him recollecting his Rules by which he was to criticise Raffaelle. I shall pass over his observation of the boats being too little, and other criticisms of that kind, till we arrived at St. *Paul preaching.* "This," says he, "is esteemed the most excellent of all the Cartoons: what nobleness, what dignity there is in that figure of St. Paul! and yet what an addition to that noblenesss could Raffaelle have given, had the art of Contrast been known in his time; but above all, the flowing line, which constitutes Grace and Beauty! You would not then have seen an upright figure standing equally on both legs, and both hands stretched forward in the same direction, and his drapery, to all appearance, without the least art of disposition." The following Picture is the *Charge to Peter.* "Here," says he, "are twelve upright figures; what a pity it is that Raffaelle was not acquainted with the pyramidal principle! he would then have contrived the figures in the middle to have been on higher ground, or the figures at the extremities stooping or lying; which would not only have formed the group into the shape of a pyramid, but likewise contrasted the standing figures. Inded," added he, "I have often lamented that so great a genius as Raffaelle had not lived in this enlightened age, since the art has been reduced to principles, and had his education in one of the modern Academies; what glorious works might we then have expected from his divine pencil!"

I shall trouble you no longer with my friend's observations, which, I suppose, you are now able to continue by yourself. It is curious to observe, that at the same time that great admiration is pretended for a name of

fixed reputation, objections are raised against those very qualities by which that great name was acquired.

These Critics are continually lamenting that Raffaelle had not the Colouring and Harmony of Rubens, or the Light and Shadow of Rembrandt, without considering how much the gay harmony of the former, and affectation of the latter, would take from the Dignity of Raffaelle; and yet Rubens had great Harmony, and Rembrandt understood Light and Shadow; but what may be an excellence in a lower class of Painting, becomes a blemish in a higher; as the quick, sprightly turn, which is the life and beauty of epigrammatic compositions, would but ill suit with the majesty of heroic Poetry.

To conclude; I would not be thought to infer from any thing that has been said, that Rules are absolutely unnecessary, but to censure scrupulosity, a servile attention to minute exactness, which is sometimes inconsistent with higher excellence, and is lost in the blaze of expanded genius.

I do not know whether you will think Painting a general subject. By inserting this letter, perhaps you will incur the censure a man would deserve, whose business being to entertain a whole room, should turn his back on the company, and talk to a particular person.

I am, Sir, &c.

NUMBER 79. *Saturday, October* 20. 1759.

## TO THE IDLER.

SIR,

YOUR acceptance of a former letter on Painting, gives me encouragement to offer a few more sketches on the same subject.

Amongst the Painters and the writers on Painting, there is one maxim universally admitted and continually inculcated. *Imitate Nature,* is the invariable rule; but I know none who have explained in what manner this rule is to be understood; the consequence of which is, that every one takes it in the most obvious sense, — that objects are represented naturally, when they have such relief that they seem real. It may appear strange, perhaps, to hear this sense of the rule disputed; but it must be considered, that if the excellency of a Painter consisted only in this kind of imitation, Painting must lose its rank, and be no longer considered as a liberal art, and sister to Poetry: this imitation being merely mechanical, in which the slowest intellect is always sure to succeed best; for the Painter of genius cannot stoop to drudgery, in which the understanding has no part; and what pretence has the Art to claim kindred with Poetry, but by its power over the imaignation? To this power the Painter of genius directs his aim; in this sense he studies Nature, and often arrives at his end, even by being unnatural, in the confined sense of the word.

The grand style of Painting requires this minute attention to be carefully avoided, and must be kept as separate from it as the style of Poetry from that of History. Poetical ornaments destroy that air of truth and plainness which ought to characterise History; but the very being of Poetry consists in departing from this plain narration, and adopting every ornament that will warm the imagination. To desire to see the excellencies of each style united, to mingle the Dutch with the Italian School, is to join contrarieties which cannot subsist together, and which destroy the efficacy of each other. The Italian attends only to the invariable, the great and general ideas which are fixed and inherent in universal Nature; the Dutch, on the contrary, to literal truth and a minute exactness in the detail, as I may say, of Nature modified by accident. The attention to these petty peculiarities is the very cause of this naturalness so much admired in the Dutch pictures, which, if we suppose it to be a beauty, is certainly of a lower order, that ought to give place to a beauty of a superior kind, since one cannot be obtained but by departing from the other.

If my opinion were asked concerning the works of Michael Angelo, whether they would receive any advantage from possessing this mechanical merit, I should not scruple to say, they would lose, in a great measure, the effect which they now have on every mind susceptible of great and noble ideas. His works may be said to be all genius and soul; and why should they be loaded with heavy matter, which can only counteract his purpose by retarding the progress of the imagination?

If this opinion should be thought one of the wild extravagances of enthusiasm, I shall only say, that those who censure it are not conversant in the works

of the great Masters. It is very difficult to determine the exact degree of enthusiasm that the arts of Painting and Poetry may admit. There may perhaps be too great an indulgence, as well as too great a restraint of imagination; and if the one produces incoherent monsters, the other produces what is full as bad, lifeless insipidity. An intimate knowledge of the passions and good sense, but not common sense, must at last determine its limits. It has been thought, and I believe with reason, that Michael Angelo sometimes transgressed those limits; and I think I have seen figures by him, of which it was very difficult to determine, whether they were in the highest degree sublime or extremely ridiculous. Such faults may be said to be the ebullition of genius; but at least he had this merit, that he never was insipid; and whatever passion his works may excite, they will always escape contempt.

What I have had under consideration is the sublimest style, particularly that of Michael Angelo, the Homer of Painting. Other kinds may admit of this naturalness, which of the lowest kind is the chief merit; but in Painting, as in Poetry, the highest style has the least of common nature.

One may safely recommend a little more enthusiasm to the modern Painters; too much is certainly not the vice of the present age. The Italians seem to have been continually declining in this respect from the time of Michael Angelo to that of Carlo Maratti, and from thence to the very bathos of insipidity to which they are now sunk; so that there is no need of remarking, that where I mentioned the Italian Painters in opposition to the Dutch, I mean not the moderns, but the heads of the old Roman and Bolognian Schools; nor did I mean to include in my idea of an

Italian Painter, the Venetian School, which may be said to be the Dutch part of the Italian Genius. I have only to add a word of advice to the Painters, — that however excellent they may be in Painting naturally, they would not flatter themselves very much upon it; and to the Connoisseurs, that when they see a cat or a fiddle painted so finely, that, as the phrase is, *it looks as if you could take it up*, they would not for that reason immediately compare the Painter to Raffaelle and Michael Angelo.

NUMBER 82. *Saturday, November* 10. 1759.

## TO THE IDLER.

SIR,

DISCOURSING in my last letter on the different practice of the Italian and Dutch Painters, I observed that "the Italian Painter attends only to the invariable, the great, and general ideas, which are fixed and inherent in universal nature."

I was led into the subject of this letter by endeavouring to fix the original cause of this conduct of the Italian Masters. If it can be proved that by this choice they selected the most beautiful part of the creation, it will show how much their principles are founded on reason, and, at the same time, discover the origin of our ideas of beauty.

I suppose it will be easily granted, that no man can judge whether any animal be beautiful in its kind, or deformed, who has seen only one of that species; this is as conclusive in regard to the human figure; so that if a man, born blind, were to recover his sight, and the most beautiful woman were brought before him, he could not determine whether she was handsome or not; nor if the most beautiful and most deformed were produced, could he any better determine to which he should give the preference, having seen only those two. To distinguish beauty, then, implies the having seen many individuals of that species. If it is asked, how is more

skill acquired by the observation of greater numbers? I answer, that, in consequence of having seen many, the power is acquired, even without seeking after it, of distinguishing between accidental blemishes and excrescences which are continually varying the surface of Nature's works, and the invariable general form which Nature most frequently produces, and always seems to intend in her productions.

Thus amongst the blades of grass or leaves of the same tree, though no two can be found exactly alike, the general form is invariable: a Naturalist, before he chose one as a sample, would examine many; since if he took the first that occurred, it might have by accident or otherwise, such a form as that it would scarce be known to belong to that species; he selects as the Painter does, the most beautiful, that is, the most general form of nature.

Every species of the animal as well as the vegetable creation may be said to have a fixed or determinate form, towards which Nature is continually inclining, like various lines terminating in the centre; or it may be compared to pendulums vibrating in different directions over one central point: and as they all cross the centre, though only one passes through any other point, so it will be found that perfect beauty is oftener produced by Nature than deformity: I do not mean than deformity in general, but than any one kind of deformity. To instance in a particular part of a feature; the line that forms a ridge of the nose is beautiful when it is straight; this then is the central form, which is oftener found than either concave, convex, or any other irregular form that shall be proposed. As we are then more accustomed to beauty that deformity, we may conclude that to be the reason why we approve and admire it, as we approve and admire customs and

fashions of dress for no other reason than that we are used to them; so that though habit and custom cannot be said to be the cause of beauty, it is certainly the cause of our liking it: and I have no doubt but that if we were more used to deformity than beauty, deformity would then lose the idea now annexed to it, and take that of beauty: as if the whole world should agree, that *yes* and *no* should change their meaning; *yes* would then deny, and *no* would affirm.

Whoever undertakes to proceed further in this argument, and endeavours to fix a general criterion of beauty respecting different species, or to show why one species is more beautiful than another, it will be required from him first to prove that one species is really more beautiful than another. That we prefer one to the other, and with very good reason, will be readily granted; but it does not follow from thence that we think it a more beautiful form; for we have no criterion of form by which to determine our judgment. He who says a swan is more beautiful than a dove, means little more than that he has more pleasure in seeing a swan than a dove, either from the stateliness of its motions, or its being a more rare bird; and he who gives the preference to the dove, does it from some association of ideas of innocence which he always annexes to the dove; but if he pretends to defend the preference he gives to one or the other by endeavouring to prove that this more beautiful form proceeds from a particular gradation of magnitude, undulation of a curve, or direction of a line, or whatever other conceit of his imagination he shall fix on, as a criterion of form, he will be continually contradicting himself, and find at last that the great Mother of Nature will not be subjected to such narrow rules. Among the various

reasons why we prefer one part of her works to another, the most general, I believe, is habit and custom; custom makes in a certain sense, white black, and black white; it is custom alone determines our preference of the colour of the Europeans to the Ethiopians, and they, for the same reason, prefer their own colour to ours. I suppose no body will doubt, if one of their Painters were to paint the Goddess of Beauty, but that he would represent her black, with thick lips, flat nose, and woolly hair; and, it seems to me, he would act very unnaturally if he did not: for by what criterion will any one dispute the propriety of his idea? We indeed say that the form and colour of the European is preferable to that of the Ethiopian; but I know of no other reason we have for it, but that we are more accustomed to it. It is absurd to say, that beauty is possessed of attractive powers, which irresistibly seize the corresponding mind with love and admiration, since that argument is equally conclusive in favour of the white and the black philosophers.

The black and white nations must, in respect of beauty, be considered as of different kinds, at least a different species of the same kind; from one of which to the other, as I observed, no inference can be drawn.

Novelty is said to be one of the causes of beauty. That novelty is a very sufficient reason why we should admire is not denied; but because it is uncommon, is it therefore beautiful? The beauty that is produced by colour, as when we prefer one bird to another, though of the same form, on account of its colour, has nothing to do with the argument, which reaches only to form. I have here considered the word Beauty as being properly applied to form alone. There is a necessity of fixing this confined sense; for there can

be no argument, if the sense of the word is extended to every thing that is approved. A rose may as well be said to be beautiful, because it has a fine smell, as a bird because of its colour. When we apply the word Beauty, we do not mean always by it a more beautiful form, but something valuable on account of its rarity, usefulness, colour, or any other property. A horse is said to be a beautiful animal; but had a horse as few good qualities as a tortoise, I do not imagine that he would then be deemed beautiful.

A fitness to the end proposed, is said to be another cause of beauty; but supposing we were proper judges of what form is the most proper in an animal to constitute strength or swiftness, we always determine concerning its beauty, before we exert our understanding to judge of its fitness.

From what has been said, it may be inferred, that the works of Nature, if we compare one species with another, are all equally beautiful, and that preference is given from custom or some association of ideas; and that, in creatures of the same species, beauty is the medium or centre of all its various forms.

To conclude, then, by way of corollary; if it has been proved that the Painter, by attending to the invariable and general ideas of Nature, produce beauty, he must, by regarding minute particularities, and accidental discriminations, deviate from the universal rule, and pollute his canvass with deformity.

A

# JOURNEY

TO

# FLANDERS AND HOLLAND,

IN THE YEAR MDCCLXXXI

A

# JOURNEY

TO

# FLANDERS AND HOLLAND,

IN THE YEAR MDCCLXXXI.*

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At Ostend, where we landed, July 27. 1781, there are no pictures, and even Bruges affords but a scanty entertainment to a Painter: however, there are a few,

* Our author, accompanied by Philip Metcalfe, Esq. left London on Tuesday, July 24. 1781, went to Margate, and embarked there for Ostend; proceeded from thence to Ghent, Brussels, Antwerp; Dort, the Hague, Leyden, Amsterdam, Dusseldorp, Aix-la-Chapelle, Liege; returned to Brussels again, from thence to Ostend; landed at Margate, and arrived in London, Sunday, Sept. 16.

To Mr. Metcalfe he intended to have dedicated his account of this Tour, but he had only written the following introductory paragraphs: —

"I send you, put together in as much order as the little time I can spare from my business will permit, the Notes that I made abroad on the pictures that we saw together. I present them to you as properly your due; for if I had been accompanied by a person of less taste, or less politeness, they probably would not have been made. The pleasure that a mere *dilettante* derives from seeing the works of art, ceases when he has received the full effect of each performance; but the Painter has the means of amusing himself much longer, by investigating the principles on which the Artists wrought. To whichever of your good qualities I am to attribute your long and patient attendance, while I was employed in examining the various works which we saw, it merits

which, though not of the first rank, may be worth the attention of a traveller who has time to spare.

## BRUGES.

SEGERS.—In the cathedral.—The high altar; the Adoration of the Magi, by Segers. This picture is justly considered as one of the best of that painter's works. The part which first obtrudes itself on your attention is one of the kings, who is placed in the front: this figure, notwithstanding its great fame, and its acknowledged excellence in many respects, has one great defect; it appears to have nothing to do with the rest of the composition, and has too much the air of a whole-length portrait. What gives it so much this appearance is, the eyes looking out of the picture; that is, he is looking at the person who looks at the picture. This always has a bad effect, and ought never to be practised in a grave historical composition, however successfully it may be admitted in ludicrous subjects, where no business of any kind, that requires eagerness of attention, is going forward.

OTHO VENIUS.—The second altar on the right from

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my warmest acknowledgements. Nor is it an inconsiderable advantage to see such works in company with one, who has a general rectitude of taste, and is not a professor of the art. We are too apt to forget that the art is not intended solely for the pleasure of professors. The opinions of others are certainly not to be neglected; since by their means the received rules of art may be corrected; at least a species of benefit may be obtained, which we are not likely to derive from the judgment of painters; who being educated in the same manner, are likely to judge from the same principles, are liable to the same prejudices, and may sometimes be be governed by the influence of an authority which perhaps has no foundation in nature."—M.

the door is the Nativity, by Otho Venius. Many parts of this picture bring to mind the manner of Rubens, particularly the colouring of the arm of one of the sheperds: but in comparison of Rubens it is but a lame performance, and would not be worth mentioning here, but from its being the work of a man who had the honour to be the master of Rubens.

Otho Venius published two books of Emblems, explained by prints of children: it was from him Rubens imbibed that predilection in favour of emblematical representation which has afforded so much subject for criticism; particularly his introducing them in the Luxemburgh gallery.

JOHN VAN EYCK.—In the sacristy is a picture, painted by John Van Eyck, of the Virgin and Child, with St. George and other Saints; one of those figures which is dressed in white, and which undoubtedly was taken from the life, according to the custom of the painters of those times, has great character of nature, and is very minutely finished, though the painter was sixty-six years old when it was done; for the date on it is 1436. This picture claims perhaps more attention from its being painted by a man who has been said to be the first inventor of the art of painting in oil, than from any intrinsic merit in the work itself. However, his claim to this invention, which was first attributed to him by Vasari, and from his authority propagated in the world, has been justly disputed by the learned antiquarian Mr. Raspe, who has proved beyond all contradiction, that this art was invented and practised many ages before Van Eyck was born.

The art is here in its infancy; but still having the appearance of a faithful representation of individual nature it does not fail to please. To a certain degree

the painter has accomplished his purpose; which is more than can be said of two heads by Rubens of St. Peter and St. Paul, in the same sacristy, which are neither a good representation of individual or general nature: however, each of these heads is enshrined in a rich tabernacle of silver, locked up, and shown only on high festivals. The great reputation which Rubens has so justly acquired, is here extended to pictures slightly painted, and which perhaps he himself would be ashamed to acknowledge as his: they appear to have nothing to recommend them, but a tint of colour and lightness of pencil; a merit which indeed Rubens seldom wanted: they are insipid, without grace, dignity, or character of any kind.

### *Church of Notre Dame.*

MICHAEL ANGELO.—The Virgin and Christ (Bambino) in marble, said to be of Michael Angelo. It has certainly the air of his school, and is a work of considerable merit; it was a prize taken by a Dutch Corsair going from Civita Vecchia to Genoa.

## GHENT.

### *The Cathedral.*

RUBENS.—In this great Church is the St. Bavon of Rubens. This picture was formerly the ornament of the high altar of this cathedral, but was displaced to make room for an ordinary piece of sculpture. When Rubens was thus degraded, one may conclude his fame was then not established: he had not been dead long enough to be canonised, as he may be said to be at present. It is now placed in a chapel behind the great altar. The saint is represented in the upper

part of the picture, in armour, kneeling, received by a priest at the door of a church; below is a man who may be supposed to be his steward, giving money to the poor. Two women are standing by, dressed in the fashion of the times when Rubens lived; one of them appears to be pulling off a chain which falls from her neck, as if she intended to follow the example before her. This picture, for composition, colouring, richness of effect, and all those qualities in which Rubens more particularly excelled, claims a rank amongst his greatest and best works. It is engraved by Pilsen.

HUBERT and JOHN VAN EYCK. — In a chapel is a work of the brothers Hubert and John Van Eyck, representing the Adoration of the Lamb, — a story from the Apocalypse: it contains a great number of figures in a hard manner, but there is great character of truth and nature in the heads; and the landscape is well coloured.

GERARD HONTHORST. — In the third Chapel on the right, is a picture of St. Sebastian, by Gerard Honthorst (1663). This picture is mentioned, not for any great excellence that it possesses, but from its being much talked of here: people fancy they see great expression of tenderness in the woman who is drawing the arrows from the Saint's body; but she appeared to me perfectly insipid, and totally without expression of any kind: the head of St. Sebastian is hard and disagreeable; the body indeed is well drawn and not ill coloured, and is the only part of the picture that deserves any commendation.

### *St. Michael's Church.*

VANDYCK. — In this church is, or rather was the famous crucifixion of Vandyck; for it is almost de-

stroyed by cleaning. It is well known by the fine print of Bolswert, and it appears by what remains to have been one of his most capital works.

Vandyck has here introduced a most beautiful horse in an attitude of the utmost grace and dignity. This is the same horse on which he drew Charles the Fifth, which is in the gallery at Florence; the head of the Emperor he copied from Titian.

St. John's hand in this picture comes round the Virgin Mary's neck, and falls on the other shoulder. The first impression of Bolswert's plate has this circumstance; but it was afterwards changed, being supposed to be too familiar an attitude.

SEGERS. — Christ scourged, by Segers; the arm finely drawn, and the body well coloured, but too large.

LANG JAN. — St. Hubert, a well-painted and well-composed picture, by Lang Jan.

*The Recollets.*

RUBENS.—The high altar; a profane allegorical picture by Rubens. Christ with Jupiter's thunder and lightning in his hand, denouncing vengeance on a wicked world, represented by a globe lying on the ground with the serpent twined round it: this globe St. Francis appears to be covering and defending with his mantle. The Virgin is holding Christ's hand, and showing her breasts; implying, as I suppose, the right she has to intercede and have an interest with him whom she suckled. The Christ, which is ill drawn, in an attitude affectedly contrasted, is the most ungracious figure that can be imagined: the best part of the picture is the head of St. Francis.

Mary Magdalen expiring, supported by ill-drawn

angels, by Rubens; the saint herself old and disagreeable.

St. Francis receiving the Stimate, likewise by Rubens;—a figure without dignity, and more like a beggar: though his dress is mean, he ought surely to be represented with the dignity and simplicity of a Saint. Upon the whole, Rubens would appear to no great advantage at Ghent, if it was not for the picture of St. Bavon.

### *St. Nicholas Church.*

N. Roose.—The great altar, representing some history of this saint, is painted by N. Roose, a painter of no great merit; but this is far superior to any other of his works, which are plentifully dispersed over Flanders. It is of a mellow colour, and has great force and brilliancy: it is illuminated by torch-light, but so well managed, as to have nothing of that disagreeable effect which Honthorst, Segers, Schalcken, and others, gave to their pictures, when they represented night-pieces.

Rombouts.—St. Joseph advertised by an Angel, by Rombouts. The angel is an upright figure, and treads the air with great grace; his countenance is likewise beautiful, as is also that of the Virgin.

### *Alost St. Martin.*

Rubens.—St. Rock interceding with Christ for the deceased of the plague, by Rubens. The composition is upon the same plan as that of St. Bavon at Ghent. The picture is divided into two parts; the Saint and Christ are represented in the upper part, and the effects of the plague in the lower part of the picture. In this piece the grey is rather too predominant, and the figures have not that union with

their ground which is generally so admirable in the works of Rubens. I suspect it has been in some picture-cleaner's hands, whom I have often known to darken every part of the ground about the figure, in order to make the flesh look brighter and clearer; by which the general effect is destroyed. There is a print from this picture by P. Pontius.

## BRUSSELS.

### *St. Gudule.*

RUBENS.—B. VAN ORLAY.—Christ's charge to Peter with two of the Apostles. The characters heavy, without grace or dignity; the handling, on a close examination, appears tame even to the suspicion of its being a copy: the colouring is remarkably fresh. The name of Rubens would not stand high in the world, if he had never produced other pictures than such as this. On the same pillar is a Pieta of B. Van Orlay, with six portraits of the family who presented this picture to the church. The old man who appears to be the father, has great nature, but hard, as the whole picture is in a dry Gothic style.

### *Unshod Carmelites.*

RUBENS.—The high altar; the Assumption, by Rubens. The principal figure, the Virgin, is the worst in the composition, both in regard to the character of the countenance, the drawing of the figure, and even its colour; for she is dressed, not in what is the fixed dress of the Virgin, blue and red, but entirely in a colour between blue and grey, heightened with white; and this, coming on a white Glory, gives a deadness to that

part of the picture. The Apostles and the two women are in Rubens's best manner; the angels are beautifully coloured, and unite with the sky in perfect harmony; the masses of light and shade are conducted with the greatest judgment, and excepting the upper part where the Virgin is, it is one of Rubens's rich pictures.

COPIES OF RUBENS.—Here are about the Church pretty good copies, making in all ten pictures, of that great work of Rubens, the Triumph of the church. The originals were destroyed by fire, when the Prince's palace was burnt in 1731.

RUBENS. — On the left side of the high altar, Christ and St. Theresa with two angels; one supports her, and the other presents to her bosom a flaming arrow; neither are very angelical: the head of the saint is finely drawn and painted; the Christ is likewise well drawn for Rubens; but the effect is rather hard, proceeding from its being wrought up too highly: it is smooth as enamel, which takes off that suppleness which appears in his other works: this is certainly not in his best manner, though it seems to have cost him the most trouble.

In the sacristy is a fine portrait by Rubens.

*Capuchins.*

RUBENS. — The high altar by Rubens: Christ dead lying on the lap of the Virgin; two angels holding the lance; near is a St. Francis and St. Elizabeth with a handkerchief to her eyes. This was probably one of Rubens's best pictures, but it appears to have suffered much from cleaning; the mezzotints of the flesh of Christ are quite blue, as is the linen: upon the whole it has the appearance of the coloured prints of Le Blond. The drapery of the Magdalen at the feet of Christ is execrable; the angels have been totally re-

painted. There are prints of this picture both by Pontius and Bolswert.

VANDYCK. — On the pillar on the right hand near the choir is St. Antony of Padua, holding the Christ in his arms, by Vandyck; and on the left hand its companion, St. Francis: both those figures have great expression; but they are slightly painted, and certainly not intended for public pictures. Prints of these by Krafft.

*St. Gery.*

KOEBERGER. — The entombing of Christ, by Koeberger, 1660; an admirable picture in the style of the Roman school. The character elegant, well drawn and coloured; the blue drapery of the Virgin is the only defective part; it is ill folded, and the colour does not harmonise with the rest. This picture is equal to the best of Domenichino. I was much surprised to find such excellence in a painter of whom I knew little more than seeing a print of his portrait among Vandyck's heads. I have since seen more of his works, but none equal to this; which I would place in the first rank of all the pictures at Brussels.

The fascinating power of Rubens's pencil has prevented this picture from possessing such reputation as it undoubtedly deserves: simplicity is no match against the splendour of Rubens, at least at first sight; and few stay to consider longer. The best pictures of the Italian school, if they ornamented the churches of Antwerp, would be overpowered by the splendour of Rubens; they certainly ought not to be overpowered by it; but it resembles eloquence, which bears down every thing before it, and often triumphs over superior wisdom and learning.

BERNARD VAN ORLAY. — In the first Chapel on the right hand, is the birth of Christ, by Bernard Van

Orlay: it is a chapel belonging to this painter's family, in which they all lie buried. Under this picture is another, in which are portraits of himself and his family; nine figures on their knees, as praying; but these must have been painted by his descendants, who were likewise painters, the date on the picture being 1590; thirty years after Bernard's death. Both pictures are painted in the old dry manner; but there is great truth in the countenance of the portraits, and the Nativity shows it came from a good school, that of Raffaelle; there is a simplicity and earnestness in one of the shepherds, which is admirable.

M. Coxis.—In the second Chapel, a good picture of Christ mocked by the Jews, by M. Coxis.

### *Mr. Danoot's.*

Among the private cabinets at Brussels, that of Mr. Danoot, the banker, claims particular attention. He has appropriated little more than one room of his house for pictures, and has therefore been very attentive in the choice of what he has admitted.

Rubens.—To mention only a few of the most striking:—Two sketches by Rubens; the Rape of the Sabines, and the women endeavouring to prevent the Roman and Sabine soldiers from joining battle: this last has more novelty, and is the most interesting of the two. The women are here placed between the two armies, some hanging on the soldier's arms, others pressing the horses backward, and others holding up their infants at arms' length, and showing them to the soldiers, to excite their compassion. The whole composition is full of animation, to which the air of the horses, thus pressed backwards, does not a little contribute. Both these sketches are admirably composed, and in every respect excellent; few pictures

of Rubens, even of his most finished works, give a higher idea of his genius. All the parts are more determined than is usual in sketches. They are what I apprehend he put into the hands of his scholars, from which they advanced and carried on the great picture, which he afterwards retouched and finished.

Another sketch of the same master; the finding of Romulus and Remus.

A Child in a Cradle, with three women, by Rubens; the scene a landscape, the figures somewhat less than life. This picture has not so much force as his works in general, and appears not to have received his last touches.

REMBRANDT. — Rembrandt's portrait, by himself, half length, when he was old, in a very unfinished manner, but admirable for its colour and effect; his pallet and pencils and mahlstick are in his hand, if it may be so called; for it is so slightly touched, that it can scarce be made out to be a hand.

LIONARDO DA VINCI.—YOUNG TENIERS.—A woman with a sprig of jessamy in her hand, by Lionardo da Vinci. There is beauty in the countenance, but it is in a hard manner. — A small picture by young Teniers, of Boors shooting at a butt or target; in his best manner. His name and the date are on it, which I took down to mark the part of his life when he was in his zenith of perfection; the date is 1645; he was then 35 years old, being born in 1610.

OLD DAVID TENIERS.—Another picture of old David Teniers, which has a good landscape, but it has not the neat and elegant touch of young David: it seems to have proceeded from a more clumsy workman.

*Prince de Ligne's.*

VANDYCK.—There is nothing here worth attention, except a whole-length portrait of John Count of Nassau, by Vandyck. The head of this picture is engraved in Vandyck's book of portraits. The character and drawing are admirable; the face seems to have lost a little of its brilliancy. It is much in the manner of Lord Strafford's picture in the possession of the Duke of Grafton.

VANDYCK, OR COPY.—A picture of Minerva and Mercury, bridling or taming Pegasus. It appears to be a Vandyck, or a copy after him: as it hangs between two windows, I could not determine which was the case.

VANDYCK.—A Pieta of Vandyck, in the manner of Rubens; the same as one at Dusseldorp, but not so good; and it is there disputed whether their picture is of Rubens or Vandyck. The Virgin's eyes are disagreeably red; the whole without beauty of any kind, except in regard to its colour.

LUCA GIORDANO.—About half a dozen Luca Giordanos.

*Mr. Orion's.*

D. RYCKAERT.—A country town pillaged by soldiers, by D. Ryckaert. It is painted in a colder manner than I expected from the sketch which I have in my possession in colours.

RUBENS.—A sketch by Rubens, of three saints on their knees: likewise two admirable sketches of the two ends of the ceiling of the Banqueting-house*; the middle part was in Lord Orford's collection, which is now in Russia.

* These two sketches were afterwards purchased by our author.—M.

A painter drawing after a plaster-figure of a child; perfect in its kind.

JORDAENS.—A Nativity, by Jordaens; a capricious composition in the manner of Tintoret.

Many excellent small pictures of Teniers, Van Uden, Asselyn Crabbetje, and others.

REMBRANDT.—He has two Rembrandts; The wrestling of Jacob and the Angel, and a portrait; but neither of them excellent.

My friend remarked, that Mr. Orion was almost the only gentleman who showed his own pictures, that did not pester us by prating about their merit. He certainly has pictures which well deserve to be praised, but he left that part to us.

## MECHLIN.

### *The Cathedral.*

RUBENS.—The Last Supper, by Rubens. The heads of the Apostles and style of drapery are in Rubens's best manner; but the picture is in bad condition, as it is mildewed: the Christ, the worst head. The principal figure is here, as is generally the case, the worst figure in the composition. Perhaps, this is unavoidable: it is here as in poetry; a perfect character makes but an insipid figure; the genius is cramped and confined, and cannot indulge itself in those liberties which give spirit to the character, and of course interest the spectator. It has been observed, that Milton has not succeeded in the speeches which he has given to God the Father, or to Christ, so well as in those which he has put in the mouths of the rebel angels. Under the table is a dog gnawing a bone; a circumstance mean in itself, and certainly unworthy such a subject, however properly it might fill a corner of such a picture as

the marriage at Cana, by Paul Veronese. Beside the impropriety, one does not see how the dog came by his bone, nothing of that kind being on the table; but the word SUPPER was excuse enough for Rubens, who was always glad of an opportunity of introducing animals into his pictures.

There is a print of this picture by Bolswert.

On one side hangs a small picture of Christ washing the Disciples' feet, and on the other a picture of the same size, of Christ entering Jerusalem, likewise by Rubens; they are both well composed, and that appears to be their whole merit.

There is a circumstance belonging to the Altar-piece, which may be worth relating, as it shows Rubens's manner of proceeding in large works. The person who bespoke this picture, a citizen of Mechlin, desired, to avoid the danger of carriage, that it might be painted at Mechlin; to this the painter easily consented, as it was very near his country-seat at Steen. Rubens, having finished his sketch in colours, gave it as usual to one of his scholars, (Van Egmont,) and sent him to Mechlin to dead-colour from it the great picture. The gentleman, seeing this proceeding, complained that he bespoke a picture of the hand of the master, not of the scholar, and stopped the pupil in his progress. However, Rubens satisfied him that this was always his method of proceeding; and that this piece would be as completely his work as if he had done the whole from the beginning. The citizen was satisfied, and Rubens proceeded with the picture, which appears to me to have no indications of neglect in any part; on the contrary, I think it *has been* one of his best pictures, though those who know this circumstance pretend to see Van Egmont's inferior genius transpire through Rubens's touches.

*Recollets.*

VANDYCK.—The great altar, in the church of the Recollets, is Christ crucified between the two Thieves, by Vandyck. This, perhaps, is the most capital of all his works, in respect to the variety and extensiveness of the design, and the judicious disposition of the whole. In the efforts which the thieves make to disengage themselves from the cross, he has successfully encountered the difficulty of the art; and the expression of grief and resignation in the Virgin is admirable. This picture, upon the whole, may be considered as one of the first pictures in the world, and gives the highest idea of Vandyck's powers: it shows that he had truly a genius for history-painting, if it had not been taken off by portraits. The colouring of this picture is certainly not of the brightest kind, but it seems as well to correspond with the subject as if it had the freshness of Rubens. St. John is a mean character, the only weak part in the picture, unless we add another circumstance, though but a minute one; the hair of the Magdalen, at the feet of Christ, is too silky, and indeed looks more like silk drapery than hair.—There is a print of the head of this Magdalen, to which is added a skull.

The altar on the right, by Vandyck; St. Bonavent, supported by an angel, whilst another is giving him the Sacrament. The Priest at the altar is without dignity; he is looking over his shoulder as if he was only satisfying his curiosity to see what they were about: the Saint is likewise poorly imagined, and makes but a despicable figure in comparison of the manner in which the same kind of subject has been treated by Domenichino and Agostino Caracci, in their pictures of the communion of St. Jerome. The colour-

ing is not brilliant; a reddish colour being too predominant in the flesh, particularly in the shadows. This, as I have before observed, is the case with many of Vandyck's pictures. A print by Franciscus Vanden Wyngaerde.

### *The Church of St. John.*

RUBENS. — The great Altar, the Adoration of the Magi, by Rubens; a large and rich composition: but there is a want of force in the Virgin and Child: they appear of a more shadowy substance than the rest of the picture, which has his usual solidity and richness. One of the Kings holds an incense-vase. This circumstance is mentioned to distinguish this picture from the many others which Rubens has painted of this subject. It is engraved by L. Vostermans.

On the inside of one of the doors is the Decollation of St. John the Baptist, on the other St. John the Evangelist in the cauldron of boiling oil. The figures which are putting him into the cauldron, want energy, which is not a common defect of Rubens: the character of the head of the Saint is vulgar, which indeed, in him, is not an uncommon defect. The whole is of a mellow and rich colouring. On the outside of those doors is John baptising Christ, and St. John the Evangelist in the Isle of Patmos, writing the Apocalypse: both of these are in his best manner; the Eagle of St. John is remarkably well painted; the baptism is much damaged. Under these are three pannels, on which are the Nativity, the Crucifix, and the Resurrection. Though they are all of Rubens, they have very little merit, except an air of facility of hand. Of the Nativity there is a print by Vostermans, which appears as if engraved after a finished picture. Probably the drawing which the engraver

made from the picture was corrected by Rubens: what seems to confirm this, is the print being dedicated by Rubens himself to his friend Petrus Venius: "Testem hanc exanimo," &c. Rubens was paid for these eight pictures eighteen hundred florins of Brabant, about 180 pounds English, as appears by the receipt preserved in the sacristy; and the whole was begun and finished in eighteen days.

*Augustins.*

RUBENS.—In the church of the Augustins was the famous picture by Rubens, of the Virgin and Christ, St. Catharine, St. Agnes, Christine Marguerite, and other female Saints; which was sold to Verhalst at Brussels, and bought at his sale by the Duke of Rutland, in whose possession it now is. A print of this picture by Jode.

## ANTWERP.

*The Cathedral.*

B. VAN ORLAY.—On entering the great door on the right, is the Last Judgment, said to be by B. Van Orlay, but I suspect it to be by some of his descendants; it is much inferior to what we saw of him at Brussels. On the folding-doors are the seven acts of Mercy: it has no excellence of any kind, to make amends for its extreme hardness of manner.

KOEBERGER.—The altar of the Archers; St. Sebastian, by Koeberger. There are good parts in this picture, but it is not equal to his Pieta at Brussels: the boy in half shadow, who holds a bow and arrows, and the priest who holds an image in his hand, the face seen by a reflected light, are the best parts of

the picture. The body of the Saint is well coloured, and in a broad manner. Two Women's heads are introduced very awkwardly in the bottom of the picture.

*The Chapel of St. Michael.*

F. Floris.—The fall of the Angels by F. Floris, 1554; which has some good parts, but without masses, and dry. On the thigh of one of the figures he has painted a fly for the admiration of the vulgar; there is a foolish story of this fly being painted by J. Mastys, and that it had the honour of deceiving Floris.

*The Chapel belonging to the Company of Arquebuse.*

Rubens.—The famous descent of the Cross: this picture, of all the works of Rubens, is that which has the most reputation. I had consequently conceived the highest idea of its excellence; knowing the print, I had formed in my imagination what such a composition would produce in the hands of such a painter. I confess I was disappointed. However, this disappointment did not proceed from any deficiency in the picture itself; had it been in the original state in which Rubens left it, it must have appeared very different: but it is mortifying to see to what degree it has suffered by cleaning and mending: that brilliant effect, which it undoubtedly once had, is lost in a mist of varnish, which appears to be chilled or mildewed. The Christ is in many places retouched, so as to be visible at a distance; the St. John's head repainted; and other parts, on a close inspection, appear to be chipping off, and ready to fall from the canvass. However, there is enough to be seen to satisfy any connoisseur, that in its perfect state it well deserved all its reputation.

The composition of this picture is said to be borrowed from an Italian print. This print I never saw; but those who have seen it, say, that Rubens has made no deviation from it, except in the attitude of the Magdalen. On the print is written, "Peter Passer Invenit; Hieronymus Wirix sculpsit."

The greatest peculiarity of this composition is the contrivance of the white sheet, on which the body of Jesus lies: this circumstance was probably what induced Rubens to adopt the composition. He well knew what effect white linen, opposed to flesh, must have, with his powers of colouring; a circumstance which was not likely to enter into the mind of an Italian painter, who probably would have been afraid of the linen's hurting the colouring of the flesh, and have kept it down of a low tint. And the truth is, that none but great colourists can venture to paint pure white linen near flesh; but such know the advantage of it: so that possibly what was stolen by Rubens, the possessor knew not how to value; and certainly no person knew so well as Rubens how to use. After all, this may perhaps turn out another *Lauder*'s detection of plagiarism. I could wish to see this print, if there is one, to ascertain how far Rubens was indebted to it for his Christ, which I consider as one of the finest figures that ever was invented: it is most correctly drawn, and I apprehend in an attitude of the utmost difficulty to execute. The hanging of the head on his shoulder, and the falling of the body on one side, gives such an appearance of the heaviness of death, that nothing can exceed it.

Of the three Maries, two of them have more beauty than he generally bestowed on female figures; but no great elegance of character. The St. Joseph of Arimathea is the same countenance which he so often in-

troduced in his works; a smooth fat face, — a very un-historical character.

The principal light is formed by the body of Christ and the white sheet; there is no second light which bears any proportion to the principal; in this respect it has more the manner of Rembrandt's disposition of light than any other of Rubens's works; however there are many little detached lights distributed at some distance from the great mass, such as the head and shoulders of the Magdalen, the heads of the two Maries, the head of St. Joseph, and the back and arm of the figure leaning over the Cross; the whole surrounded with a dark sky, except a little light in the horizon, and above the Cross.

The historical anecdote relating to this picture, says, that it was given in exchange for a piece of ground, on which Rubens built his house; and that the agreement was only for a picture representing their patron, St. Christopher, with the Infant Christ on his shoulders. Rubens who wished to surprise them by his generosity, sent five pictures instead of one; a piece of gallantry on the side of the painter, which was undoubtedly well received by the Arquebusers; since it was so much to their advantage, however expensive to the maker of it.

All those pictures were intended to refer to the name of their patron Christopher.

In the first place, the body of Christ on the Altar is borne by St. John, St. Joseph of Arimathea, Mary Magdalen, &c.

On one side of the left door, is the Salutation of Mary and Elizabeth. The Virgin here bears Christ before he is born.

On the reverse of the same door is St. Christopher himself, bearing the Infant on his shoulders. The pic-

ture which corresponds with this on the other side, is the only one which has no reference to the word Christopher. It represents an Hermit with a lantern, to receive Christ when he arrives at the other side of the river. The hermit appears to be looking to the other side; one hand holds the lantern, and the other is very naturally held up to prevent the light from coming upon his eyes. But on the reverse of this door we have another Christopher; the Priest Simeon bearing Christ high in his arms, and looking upwards. This picture, which has not suffered, is admirable indeed, the head of the priest more especially, which nothing can exceed; the expression, drawing, and colouring, are beyond all description, and as fresh as if the piece were just painted.

The colouring of the St. Christopher is too red and bricky, and the outline is not flowing. This figure was all that the company of the Arquebusers expected; but Rubens justly thought that such a figure would have made but a poor subject for an Altar.

There is a print of the Descent by Luc Vostermans, of the St. Christopher by Remy Eyndhout; of Simeon by P. Pontius: those which have a dedication to Gasp. Hubert, are bad impressions and retouched. The Visitation is engraved by P. de Jode. The Hermit has not been engraved.

Rubens.—On the side of the choir are the monuments of the two celebrated printers of the Netherlands, John Baptist Moretus and Martin Plantin; that of the former is ornamented with an admirable picture by Rubens, about half the size of life; Christ coming out of the Sepulchre in great splendour, the soldiers terrified, and tumbling one over the other: the Christ is finely drawn, and of a rich colour. The St. John the Baptist on the door is likewise in his best manner;

only his left leg is something too large. On the other door is St. Barbara; the figure without character, and the colouring without brilliancy. The predominant colour in her dress is purple, which has but a heavy effect.

BACKER.—The monument of Plantin has for its ornament the Last Judgment, by Backer, correctly drawn, but without any skill in disposition of light and shadow.

*The Chapel of the School-masters.*

FRANCIS FRANCK.—Christ among the Doctors, by Francis Franck; called the young Franck. There are some fine heads in this picture; particularly the three men that are looking on one book are admirable characters; the figures are well drawn and well grouped: the Christ is but a poor figure.

B. VAN ORLAY.—RUBENS.—On a pillar opposite, and not far from the Descent from the Cross, is the Adoration of the Magi. The Virgin and the Infant Christ are admirable. It appears to be the work of B. Van Orlay. On the doors on each side are portraits well painted, the woman especially. On one of the pillars is a picture of Rubens, which serves as a monument for the family of Goubau: He and his wife are represented, half length, at prayers, addressing themselves to the Virgin and Infant Christ: the old man is well painted, the Virgin but indifferently.

*Cordwainers' Chapel.*

AMBROSE FRANCK.—The martyrdom of St. Crépin and Crepinianus, by Ambrose Franck, has some good heads, but in a dry manner.

*The Confrères de L'Arbuletre.*

SCHUT. — The martyrdom of St. George, by Schut. It is well composed and well drawn, and is one of his best pictures: but the Saint has too much of that character which Painters have fixed for Christ. There is a want of brilliancy from its having too much harmony: to produce force and strength, a stronger opposition of colours is required.

Passing by the chapels in which are altars by Martin and Simon de Vos, and others, which have nothing worth attention, we come to

*The Chapel of the Circumcision.*

QUINTIN MATSYS. — Where is the famous work of Quintin Matsys, the blacksmith. The middle part is what the Italians call a Pieta; a dead Christ on the knees of the Virgin, accompanied with the usual figures. On the door on one side is the daughter of Herod bringing in St. John's head at the banquet; on the other, the Saint in the caldron. In the Pieta the Christ appears as if starved to death; in which manner it was the custom of the painters of that age always to represent a dead Christ; but there are heads in this picture not exceeded by Raffaelle, and indeed not unlike his manner of painting portraits; hard and minutely finished. The head of Herod, and that of a fat man near the Christ are excellent. The painter's own portrait is here introduced. In the banquet, the daughter is rather beautiful, but too skinny and lean; she is presenting the head to her mother, who appears to be cutting it with a knife.

*The Altar of the Gardeners.*

FRANCIS FLORIS. — A Nativity, a large composition

of Francis Floris, and perhaps the best of his works. It is well composed, drawn, and coloured; the heads are in general finely painted, more especially St. Joseph, and a woman in the fore-ground.

RUBENS. — A Pieta by Rubens, which serves as a monument of the family of Michielsens, and is fixed on one of the pillars: this is one of his most careful pictures; the characters are of a higher style of beauty than usual, particularly the Mary Magdalen, weeping, with her hand clenched. The colouring of the Christ and the Virgin is of a most beautiful and delicate pearly tint, opposed by the strong high colouring of St. Joseph.

I have said in another place, that Rubens does not appear to advantage, but in large works; this picture may be considered as an exception.

The Virgin and Infant Christ on one of the doors is the same as one at Marlborough House. The Virgin is holding Christ, who stands on a table; the Infant appears to be attentively looking at something out of the picture: the vacant stare of a child is very naturally represented; but it is a mean, ordinary-looking boy, and by no means a proper representation of the Son of GOD. The only picture of Christ in which Rubens succeeds is when he represents him dead: as a child, or as a man engaged in any act, there is no divinity; no grace or dignity of character appears.

On the other door is St. John, finely coloured; but this character is likewise vulgar.

On the outside of the door are two pictures in black and white; one of a Christ, and the other the Virgin and Child; these, as well as the two above mentioned, by Rubens.

*The great Altar.*

RUBENS. — The Assumption of the Virgin. She is surrounded by a choir of angels; below are the Apostles, and a great number of figures. This picture has not so rich an appearance in regard to colour as many other pictures of Rubens; proceeding, I imagine, from there being too much blue in the sky: however, the lower part of the picture has not that defect. It is said to have been painted in sixteen days. The print is by Bolswert.

*St. Walburge.*

RUBENS. — The great altar of the choir is the first public work which Rubens executed after he returned from Italy. In the centre is Christ nailed to the Cross, with a number of figures exerting themselves in different ways to raise it. One of the figures appears flushed, all the blood rising into his face from his violent efforts; others in intricate attitudes, which at the same time that they show the great energy with which the business is done, give that opportunity which painters desire, of encountering the difficulties of the art, in foreshortening and in representing momentary actions. This subject, which was probably of his own choosing, gave him an admirable opportunity of exhibiting his various abilities to his countrymen; and it is certainly one of his best and most animated compositions.

The bustle, which is in every part of the picture, makes a fine contrast to the character of resignation in the crucified Saviour. The sway of the body of Christ is extremely well imagined. The taste of the form in the Christ, as well as in the other figures, must be acknowledged to be a little inclinable to the heavy; but it has a noble, free, and flowing outline. The inven-

tion of throwing the Cross obliquely from one corner of the picture to the other, is finely conceived; something in the manner of Tintoret: it gives a new and uncommon air to his subject, and we may justly add, that it is uncommonly beautiful. The contrast of the body with the legs is admirable, and not overdone.

The doors are a continuation of the subject. That on the right has a group of women and children, who appear to feel the greatest emotion and horror at the sight: the Virgin and St. John, who are behind, appear very properly with more resignation. On the other door are the officers on horseback; attending behind them are the two thieves, whom the executioners are nailing to the Cross.

It is difficult to imagine a subject better adapted for a painter to exhibit his art of composition than the present; at least Rubens has had the skill to make it serve, in an eminent degree, for that purpose. In the naked figures of the Christ, and of the excutioners, he had ample room to show his knowledge of the anatomy of the human body in different characters. There are likewise women of different ages, which is always considered as a necessary part of every composition, in order to produce variety; there are, besides, children and horsemen; and to have the whole range of variety, he has even added a dog, which he has introduced in an animated attitude, with his mouth open, as if panting: admirably well painted. His animals are always to be admired: the horses here are perfect in their kind, of a noble character, animated to the highest degree. Rubens, conscious of his powers in painting horses, introduced them in his pictures as often as he could. This part of the work, where the horses are represented, is by far the best in regard to colouring; it has a freshness which the other two pictures want:

but those appear to have suffered by the sun. This picture of the horsemen is situated on the south-east side, whereas the others, being east and south-east, are more exposed; however, at present there is no longer danger, the fathers have taken the precaution to have a fixed window-blind, which the rays of the sun cannot penetrate.

The central picture, as well as that of the group of women, does not, for whatever reason, stand so high for colour as every other excellence. There is a dryness in the tint; a yellow okery colour predominates over the whole; it has too much the appearance of a yellow chalk-drawing. I mean only to compare Rubens with himself; they might be thought excellent even in this respect, were they the work of almost any other painter. The flesh, as well as the rest of the picture, seems to want grey tints, which is not a general defect of Rubens; on the contrary, his mezzotints are often too grey.

The blue drapery, about the middle of the figure at the bottom of the Cross, and the grey colour of some armour, are nearly all the cold colours in the picture; which are certainly not enough to qualify so large a space of warm colours. The principal mass of light is on the Christ's body; but in order to enlarge it, and improve its shape, a strong light comes on the shoulder of the figure with a bald head: the form of this shoulder is somewhat defective; it appears too round.

Upon the whole, this picture must be considered as one of Rubens's principal works, and that appearance of heaviness which it has, when seen near, entirely vanishes when the picture is viewed from the body of the church, to which you descend from the choir by twenty stairs.

On the other side of the two doors, which turn

round, are likewise two pictures, by Rubens; St. Catharine with a sword, and St. Eloi with a female Saint and Angels, as usual finely painted; but the figure of St. Eloi appears too gigantic.

Of the elevation of the Cross and its appendages, there is a print in three sheets by Withous; of St. Eloi by Remoldus Eynhovedts, and of the St. Catharine by Bolswert.

In this church, on the left hand of the choir, is another picture by Rubens, of Christ after his resurrection sitting on his sepulchre, trampling on the symbol of death: it is a picture of no force of colouring, which possibly proceeds from its having been much damaged. A print of this by Remoldus Eynhovedts.

### *The Church of the Jacobines.**

VANDYCK.—The great altar, a crucifixion by Vandyck. St. Rosaria at the feet of Christ, and St. Dominick. A sepulchral lamp, and a flambeau reversed, are here introduced, to show that Christ is dead: two little angels are represented on each side of the Cross, and a larger angel below. The two little ones look like embryos, and have a bad effect; and the large angel is not painted with equal success, as many other parts of the picture. The shadows are too red, and the locks of the hair are all painted in a hard and heavy manner. For its defects ample amends is made in the Christ, which is admirably drawn and coloured; and a breadth of light preserved over the body with the greatest skill; at the same time that all the parts are distinctly marked. The form and character are of a more elegant kind than those we see commonly of Rubens.

* Nuns of the order of St. Dominick.—R.

The idea of St. Rosaria closing her eyes is finely imagined, and gives an uncommon and delicate expression to the figure.

The conduct of the light and shadow of this picture is likewise worth the attention of a painter. To preserve the principal mass of light which is made by the body of Christ, of a beautiful shape, the head is kept in half shadow. The under garment of St. Dominick and the angel make the second mass; and the St. Rosaria's head, handherchief, and arm, the third.

The sketch for this picture is said to be within the convent, but I could not see it. A print by Bolswert.

*Unshod Carmelites.*

RUBENS.—In a recess on the right, on entering the church, is St. Anne, and the Virgin with a book in her hand, by Rubens. Behind St. Anne is a head of St. Joachim; two angels in the air with a crown. This picture is eminently well coloured, especially the angels; the union of their colour with the sky is wonderfully managed. It is remarkable that one of the angels has Psyche's wings, which are like those of a butterfly. This picture is improperly called — St. Anne teaching the Virgin to read; who is represented about fourteen or fifteen years of age, too old to begin to learn to read. The white silk drapery of the Virgin is well painted, but not historical; the silk is too particularly distinguished, a fault of which Rubens is often guilty, in his female drapery; but by being of the same colour as the sky it has a soft harmonious effect. The rest of the picture is of a mellow tint. A Print by Bolswert.

At an altar on the opposite little nich on the left, Christ relieving souls out of purgatory by the intercession of St. Therese. The Christ is a better

character, has more beauty and grace, than is usual with Rubens; the outline remarkably undulating, smooth, and flowing. The head of one of the women in purgatory is beautiful, in Rubens's way: the whole has great harmony of colouring and freedom of pencil; it is in his best manner. A Print by Bolswert.

SEGERS. — The Altar in the choir, by Segers. The subject is the marriage of the Virgin; larger than life. This is one of his best pictures; much in the manner of Rubens.

RUBENS. — On the left of the choir is a Pieta, by Rubens. The body of Christ is here supported by St. John, instead of the Virgin, who is stooping forward to kiss Christ's cheek, whilst the Magdalen is kissing his hand. Of this picture there is no print, though it well deserves to be engraved. Perhaps the subject is handled too much in the same manner as that in the church of the Capuchins at Brussels.

### *The Great Carmelites, or Shoed Carmelites.*

RUBENS. — On the right, as you enter the choir, Christ lying dead on the lap of God the Father, by Rubens; on each side an angel, with the instruments of crucifixion. The Christ is foreshortened with great skill in drawing. — Engraved by Bolswert.

### *Church of the Cacons (Nuns).*

VANDYCK. — In a little chapel the Virgin and Infant Christ, by Vandyck; a priest kneeling; an angel behind directing his attention to the Virgin. The drapery seems to be by another hand. There is nothing in this picture very much to be admired.

### *St. Michael.*

RUBENS. — The great altar, the Adoration of the

Magi: a large and magnificent composition of near twenty figures, in Rubens's best manner. Such subjects seem to be more peculiarly adapted to the manner and style of Rubens: his excellence, his superiority, is not seen in small compositions.

One of the kings, who holds a cap in his hand, is loaded with drapery: his head appears too large, and upon the whole he makes but an ungraceful figure. The head of the ox is remarkably well painted. — Engraved by Lommeli.

On the left of the great altar is another picture of Rubens, St. Gregory with the Dove, dressed in the sacerdotal robes; behind him is St. George in armour; both noble figures; and the female saint, who is likewise in the front of the picture, is, for Rubens, uncommonly beautiful. Behind is St. Sebastian, and other Saints; and above are angels bearing a picture in a frame, of the Virgin and Child. — The print by Remoldus Eynhovedts.

Near this is a monument of Rubens's brother Philip, with an inscription and a portrait in oval, by Rubens.

In this church are many fine portraits inserted in monuments.

Simon de Vos. — St. Norbert receiving the Sacrament, by Simon de Vos; in which are introduced a great number of portraits extremely well painted. De Vos was particularly excellent in portraits. There is in the poor-house in this city, his own portrait by himself, in black, leaning on the back of a chair, with a scroll of blue paper in his hand, so highly finished, in the broad manner of Correggio, that nothing can exceed it.

Erasmus Quellinus. — On the right cross is an immense large picture, by Erasmus Quellinus, containing some good heads, and figures not ill drawn;

but it is an ill-conducted picture, and in bad condition.

*The Minimes.*

There is nothing curious in the church; but in passing to the cloisters are forty pieces of glass pane, by Diepenbeke, of the life of St. Francis; and in an adjoining room a crucifix of Jordaens, admirable for its colouring, and the expression is better than usual; but the drawing of the limbs of Christ is defective.

*The Church of the Jacobins.*

RUBENS. — The altar of the choir is painted by Rubens: the subject the same as one mentioned before in the church of the Recollets at Ghent: Christ launching thunder on the world, the Virgin interceding; below are many saints, male and female, bishops and cardinals. Rubens acquired a predilection for allegories from his master, Otho Venius; but it may be doubted, whether such fancies in a Christian church are not out of their proper place. St. Francis is here, as in the picture at Ghent, the best head. This picture has been much damaged, and St. Sebastian in particular has been repainted by some ignorant person: the sky has likewise been badly repaired. GOD the Father who is leaning on a globe, has something majestic in the attitude.

A Council composed of saints, popes, cardinals, and bishops, by Rubens, the same subject as Raffaelle's, in the Vatican, called THE DISPUTE OF THE SACRAMENT. GOD the Father is represented alone in the distant sky; boy angels with labels. — Engraved by Snyers. The sky has been ill repainted, and does not harmonise with the rest of the work. The whole picture, indeed, seems to have suffered; for there is not that brilliancy

which might be expected, nor indeed any extraordinary character of heads: the best is that immediately behind the bishops on the fore-ground.—A print by Snyers.

At an altar on the entrance to the choir, Christ carrying the cross; said to be one of the most early pictures of Vandyck. It is in many parts like the works of Rubens, particularly the figure with his back towards the spectator, which is well drawn.

The drapery of the Christ being dark, having become so probably by time, is scarcely at all seen, which makes the head look like that taken by St. Veronica. This picture is much cracked, particularly the blue drapery of the Virgin, and the naked back of the figure above-mentioned.—A print by Alexander Voct.

CARAVAGGIO.—The altar of the chapel of St. Dominick, a black picture by Caravaggio; the Virgin and Christ with St. Dominick, and other saints.

About the church are represented the mysteries of St. Rosaria, and other subjects painted by various painters: the best of these pictures are those by Rubens and Jordaens: The flagellation of Christ is by Rubens. This picture though admirably painted, is disagreeable to look at; the black and bloody stripes are marked with too much fidelity; and some of the figures are awkwardly scourging with their left hand.—A print by Pontius.

JOURDAENS.—The picture of Jordaens is the Crucifixion, with the Virgin, St. John, Mary Magdalen, and St. Elizabeth; much in the manner of Rubens.

The Adoration of the Shepherds. The light coming from Christ is said to be of Rubens, but there is nothing in the picture by which his manner can be with certainty recognised: there are parts which were cer-

tainly not painted by him, particularly the drapery of the Virgin.

*St. Augustin.*

RUBENS.—The Altar of the Choir is by Rubens. From the size of the picture, the great number of figures, and the skill with which the whole is conducted, this picture must be considered as one of the most considerable works of Rubens.

The Virgin and Infant Christ are represented at one distance, seated on high on a sort of pedestal, which has steps ascending to it: behind the Virgin is St. Joseph. On the right is St Catharine, receiving the ring from Christ. St. Peter and St. Paul are in the back-ground; and on the left, on the steps, St. John the Baptist, with the Lamb and Angels. Below are St. Sebastian, St. Augustin, St. Laurence, Paul the Hermit, and St. George in armour. By way of link to unite the upper and the lower part of the picture, are four female saints half way up the steps. The subject of this picture, if that may be called a subject where no story is represented, has no means of interesting the spectator: its value therefore must arise from another source: from the excellence of art, from the eloquence, as it may be called, of the artist. And in this the painter has shown the greatest skill, by disposing of more than twenty figures, without composition, and without crowding. The whole appears as much animated, and in motion, as it is possible for a picture to be, where nothing is doing; and the management of the masses of light and shade in this picture is equal to the skill shown in the disposition of the figures.

There is a similar subject to this painted by Titian, which was in the church of St. Nicola de Fiari at

Venice, where he has represented the same saints which are placed all on a line, without any connexion with each other; and above is the Virgin and Infant, equally unconnected with the rest of the picture. It is so completely separated, that it has been since made into two distinct pictures; the lower part forming that which is now in the Pope's collection in the Capitol.

By the disposition, Titian has certainly saved himself a great deal of that trouble of contrivance which composition requires. This artless manner is by many called simplicity; but that simplicity, which proceeds either from ignorance or laziness cannot deserve much commendation. As ignorance cannot be imputed to Titian, we may conclude it was inattention; and indeed he has sufficiently shown that it did not proceed from ignorance by another picture of the same kind of subject in the church de Frari at Venice, where it is treated in a very different manner. Here the Virgin and Child are placed on an altar, instead of a pedestal; St. Peter with an open book leaning on the altar, and looking at St. George, and another figure, which is kneeling. On the other side is St. Francis looking up to Christ, and recommending to his protection a noble Venetian, with four other figures, who are on their knees. Nothing can exceed the simplicity and dignity of these figures. They are drawn in profile, looking straight forward in the most natural manner, without any contrast or affectation of attitude whatever. The figure on the other side is likewise in profile, and kneeling; which, while it gives an air of formality to the picture, adds also to its grandeur and simplicity. This must be acknowledged to be above Rubens; that is, I fear he would have renounced it, had it occurred. Rubens's manner is often too artificial and picturesque

for the GRAND STYLE. Titian knew very well that so much formality or regularity as to give the appearance of being above all the tricks of art, which we call picturesque, is of itself grandeur.

There is a quiet dignity in the composition of Titian, and an animation and bustle in that of Rubens; one is splendid, the other is grand and majestic. These two pictures may be considered among the best works of those great painters, and each characterises its respective author. They may therefore be properly opposed to each other, and compared together. I confess I was so overpowered with the brilliancy of this picture of Rubens, whilst I was before it, and under its fascinating influence, that I thought I had never before seen so great powers exerted in the art. It was not till I was removed from its influence, that I could acknowledge any inferiority in Rubens to any other painter whatever.

The composition of Titian is of that kind which leaves the middle space void, and the figures are ranged around it. In this space is the white linen that covers the altar; and it is for the sake of this white linen, I apprehend, that he has made an altar instead of a pedestal, in order to make the linen the principal light, which is about the middle of the picture. The second light is the Virgin, and Christ, and the heads of the figures.

The principal light in the lower part of Rubens's picture, is the body of St. Sebastian; that of the upper part is the light in the sky; in this point there is no apparent superiority on either side.

Of both these pictures there are prints; of Titian's picture the print is by Lefebre, and the Rubens is engraved by Snyers, and by Remoldus Eynhovedts: in the first impression of that of Snyers, there are

parts of the Virgin, and St. Catharine, and the lap of St. Augustin, which are unfinished.

One is so much used to anachronisms in church pictures, that it ceases to be an object of criticism. From the frequency of seeing pictures peopled with men who lived in different ages, this impropriety may habitually become less offensive; introducing, however, St. John the Baptist, as an elderly man, in the same picture where Christ is still an infant, though it may be said to be a crime of less magnitude, not being so violent a breach of chronology, yet appears to the spectator even more unpardonable, perhaps from his being so often used to see them represented together as children.

VANDYCK. — The altar on the left hand; St. Augustin in ecstasy, by Vandyck. This picture is of great fame, but in some measure disappointed my expectations; at least on just parting from the Rubens, the manner appeared hard and dry. The colouring is of a reddish kind, especially in the shadows, without transparency. The colours must have suffered some change, and are not now as Vandyck left them. This same defect of the red shadows I have observed in many of his pictures. The head of an elderly woman, said to be the saint's mother, is finely drawn, and is the best part of the picture; and the angel sitting on a cloud is the best of that group. The boy with the sceptre is hard, and has no union with the blue sky.

This picture has no effect, from the want of a large mass of light; the two angels make two small masses of equal magnitude.

The St. Augustin is drest in black, though in the print of P. de Jode (according to the usual liberty of these engravers after Rubens and Vandyck), it makes the principal light; and a light is thrown on the other

figures in the print, which are quite dark in the picture.

JORDAENS. — An altar on the right aisle; the martyrdom of St. Appollonius, by J. Jordaens. There is nothing much to be admired in this picture, except the greyhorse foreshortened, biting his knee, which is indeed admirable. Jordaens's horses are little inferior to those of Rubens.

JORDAENS. — BACKEREEL. — On the sides of the church are hung many pictures of the inferior painters of the Flemish school; the best are, two of J. Jordaens; the LAST SUPPER, in which are some excellent heads in the manner of Rubens, and Christ praying in the garden; but the Angels here are truly Flemish. There is likewise a crucifixion by Backereel, which has some merit.

VANDYCK. — In the sacristy is a small crucifix by Vandyck, well drawn; especially the head, which is a fine character.

### *Recollets.*

RUBENS. — The altar of the choir is the famous crucifixion of Christ between the two thieves, by Rubens. To give animation to this subject, he has chosen the point of time when an executioner is piercing the side of Christ, whilst another with a bar of iron is breaking the limbs of one of the malefactors, who, in his convulsive agony, which his body admirably expresses, has torn one of his feet from the tree to which it was nailed. The expression in the action of this figure is wonderful: the attitude of the other is more composed; and he looks at the dying Christ with a countenance perfectly expressive of his penitence. This figure is likewise admirable. The Virgin, St. John, and Mary the wife of Cleophas, are standing

by with great expression of grief and resignation, whilst the Magdalen, who is at the feet of Christ, and may be supposed to have been kissing his feet, looks at the horseman with the spear, with a countenance of great horror: as the expression carries with it no grimace or contortion of the features, the beauty is not destroyed. This is by far the most beautiful profile I ever saw of Rubens, or, I think, of any other painter; the excellence of its colouring is beyond expression. To say that she may be supposed to have been kissing Christ's feet, may be thought too refined a criticism; but Rubens certainly intended to convey that idea, as appears by the disposition of her hands; for they are stretched out towards the executioner, and one of them is before and the other behind the Cross; which gives an idea of her hands having been round it; and it must be remembered, that she is generally represented kissing the feet of Christ; it is her place and employment in those subjects. The good Centurion ought not to be forgotten, who is leaning forward, one hand on the other, resting on the mane of his horse, while he looks up to Christ with great earnestness.

The genius of Rubens no where appears to more advantage than here: it is the most carefully finished picture of all his works. The whole is conducted with the most consummate art; the composition is bold and uncommon, with circumstances which no other painter had ever before thought of; such as the breaking of the limbs, and the expression of the Magdalen, to which we may add the disposition of the three crosses, which are placed prospectively in an uncommon picturesque manner: the nearest bears the thief whose limbs are breaking; the next the Christ, whose figure is straiter than ordinary, as a contrast to the others; and the furthermost, the penitent thief: this pro-

duces a most interesting effect, but it is what few but such a daring genius as Rubens would have attempted. It is here, and in such compositions, we properly see Rubens, and not in little pictures of Madonnas and Bambinos. It appears that Rubens made some changes in this picture, after Bolswert had engraved his print from it. The horseman who is in the act of piercing the side of Christ, holds the spear, according to the print, in a very tame manner, with the back of the hand over the spear, grasping it with only three fingers, the fore-finger straight lying on the spear; whereas in the picture, the back of the hand comes under the spear, and he grasps it with his whole force.

The other defect which is remedied in the picture, is the action of the executioner, who breaks the legs of the criminal; in the print both his hands are over the bar of iron, which makes a false action: in the picture the whole disposition is altered to the natural manner in which every person holds a weapon, which requires both hands; the right is placed over, and the left under it.

This print was undoubtedly done under the inspection of Rubens himself. It may be worth observing, that the keeping of the masses of light in the print differs much from the picture: this change is not from inattention, but design: a different conduct is required in a composition with colours, from what ought to be followed when it is in black and white only. We have here the authority of this great master of light and shadow, that a print requires more and larger masses of light than a picture.

In this picture, the principal and the strongest light is the body of Christ, which is of a remarkable clear and bright colour; this is strongly opposed by the very brown complexion of the thieves, (perhaps the opposi-

tion here is too violent,) who make no great effect as light. The Virgin's outer drapery is dark blue, and the inner a dark purple; and St. John is in dark strong red: no part of these two figures is light in the picture, but the head and hands of the Virgin; but in the print they make the principal mass of light of the whole composition. The engraver has certainly produced a fine effect; and I suspect it is as certain, that if this change had not been made, it would have appeared a black and heavy print.

When Rubens thought it necessary in the print to make a mass of light of the drapery of the Virgin and St. John, it was likewise necessary that it should be of a beautiful shape, and be kept compact; it therefore became necessary to darken the whole figure of the Magdalen, which in the picture is at least as light as the body of Christ; her head, linen, arms, hair, and the feet of Christ, make a mass as light as the body of Christ: it appears therefore, that some parts are to be darkened, as well as other parts made lighter; this consequently is a science which an engraver ought well to understand, before he can presume to venture on any alteration from the picture which he means to represent.

The same thing may be remarked in many other prints by those engravers who were employed by Rubens and Vandyck; they always gave more light than they were warranted by the picture; a circumstance which may merit the attention of engravers.

I have dwelt longer on this picture than any other, as it appears to me to deserve extraordinary attention: it is certainly one of the first pictures in the world, for composition, colouring, and what was not to be expected from Rubens, correctness of drawing.

On one side of the great altar is a small crucifix,

painted likewise by Rubens, which is admirable. — A print by H. Sneyers.

F. Floris. — In the same choir is another crucifixion by F. Floris, with a great number of figures, many of them portraits, in which there is great nature, especially in the women.

Rubens. — The altar of St. Francis, painted by Rubens. The Saint is receiving the communion, accompanied with many of his order: he is nearly naked, without dignity, and appears more like a lazar than a Saint. Though there are good heads in this picture, yet the principal figure being so disgustful, it does not deserve much commendation. — A print by Hendrick Sneyers.

The Virgin kneeling on a reversed crescent, crowned by God the Father and Christ; over her is the dove, below is a group of angels. There is nothing here to be admired, but what relates to colouring; the splendour of the light indeed that is behind those three figures, is very striking. — A print by Paulus Pontius.

Vandyck. — A Pieta by Vandyck, with St. John, and two angels. This has been one of his most chaste pictures, but the colouring is gone. The expression of the Virgin is admirable, at least equal to that of Annibale Caracci, in the Duke of Orleans's collection: it conveys an idea that she is petitioning with an earnest agony of grief. St. John is showing or directing the attention of an angel to Christ; the other angel is hiding his face.

The Virgin's drapery and the sky, being exactly of the same colour, has a bad effect; the linen is remarkably well folded.

Rubens. — Behind the great altar is the chapel of the family of the Burgo-master Rockox, the altar of which is St. Thomas's Incredulity, by Rubens. The

head of the Christ is rather a good character, but the body and arms are heavy:—it has been much damaged. On the inside of the two folding doors are portraits of the Burgo-master and his wife, half-lengths: his is a fine portrait; the ear is remarkably well painted, and the anatomy of the forehead is well understood. Her portrait has no merit but that of colour. Vandyck likewise has painted a portrait of Rockox, a print of which is in his book of heads of eminent men. It should seem that he was a great patron of the arts: he gave to this church the picture of the great altar, which has been already mentioned.

VANDYCK. — Here is a whole-length of Alexander Scaglia, which appears to be of Vandyck. It is at too great a distance to determine with certainty in regard to its originality. I have seen a print of this picture.

*Capuchins.*

W. KOEBERGER. — On entering on the right hand is an altar by W. Koeberger; angels supporting a dead Christ. It has merit, but not equal to his picture at Brussels: the outline is not enough undulating or flowing.

RUBENS. — The apparition of the Virgin to St. Francis, by Rubens. St Francis is on his knees receiving the Infant Christ from his mother: angels above, and another figure behind. The Virgin and Christ are in a wretched hard manner, and the characters are vulgar; there is indeed nothing excellent in this picture but the head of St. Francis, and that is exquisite. The entire picture is engraved by Zoutman. There is a print of the head of St. Francis alone by Cor. Vischer.

BACKEREEL. — In the following chapel is an altar by Backereel: the apparition of the Virgin appearing to

St. Felix and another Friar. This is a successful imitation of Vandyck; the head of the Friar is excellent.

RUBENS. — The great altar is the same subject as that of the Recollets: Christ between the two thieves: this is likewise by Rubens.

On each side hang two whole-lengths of St. Peter and St. Paul, not much to be admired on any account: they have not even harmony of colouring. St. Peter's yellow drapery does not unite sufficiently with its ground, which is of a cold colour: and that of St. Paul, which is purple, unites too much with its ground, which is a blue sky: this gives a heavy appearance to the picture. Whenever one sees a picture of Rubens that wants union, it may be justly suspected that it has been in the hand of some picture cleaner, by whom it has been retouched. These two figures are engraved in one print, by Rem. Eynhovedts.

*Annunciation Nuns.*

RUBENS. — St. Justus, with two other figures who appear astonished at seeing him with his head in his hands. Of this untoward subject Rubens has made an admirable picture, correctly drawn, and coloured in a more chaste manner than usual. The surprise of the two men is admirably expressed. The union between the figures and the ground is in the highest perfection. Some horsemen are seen at a distance in very spirited attitudes. Every part of this picture is touched in such a style, that it may be considered as a pattern for imitation.—Engraved by J. Witdonck.

SEGERS.—An altar; St. Francis in ecstasy, by Segers. The head and attitude of the Saint are well imagined; he is turning his head, as if he had been looking up to heaven; but the eyes are closed.

LANGEN JAN.—Another altar; two angels, bearing

a linen cloth, on which is the face of Christ, called Veronica; a good imitation of Vandyck, by Langen Jan.

*The Church of Bequinage.*

VANDYCK.—The great altar; a Pieta, by Vandyck. The Christ is not, as usual, supported on the Virgin's knees; Mary Magdalen is kissing his hand: St. John behind, as if bringing in a garment. The Virgin's head is admirable for drawing and expression. The figure of Christ is likewise finely drawn, every part carefully determined, but the colouring of this figure, and indeed of the picture in general, is a little too cold; there is likewise something defective in one of the hands of the Virgin. I have the study which Vandyck made for the Christ.—There are two prints, by Pontius and Sneyers.

JORDAENS.—A Crucifixion by J. Jordaens; one of his best coloured pictures. The head of the Christ is lost in the shade, which perhaps was not ill-judged, unless he could have succeeded better in the St. John and the Magdalen, which are abominable characters.

RUCKHORST, *alias* LANGEN JAN.—The Ascension, by Ruckhorst, *alias* Langen Jan; extremely well coloured, in the manner of Vandyck.

*The Church of St. James.*

HENRY VAN BALEN.—On the first pillar on the right as you enter the great door, is the Resurrection, by Van Balen, in the style of Rubens; it is his best work; above are the portraits of himself and his wife.

SCHUT.—A Pieta by C. Schut, well drawn and coloured, something in the manner of Rubens.

RUBENS.—Behind the choir is the chapel of the family of Rubens. The subject of the altar is the Virgin and Infant Christ, St. Jerome, St. George, Mary

Magdalen, and other Saints, male and female. Under the character of St. George, it is supposed, is Rubens's own portrait; and Mary Magdalen and the Saint near her, are said to be the portraits of his two wives. For effect of colours this yields to none of Rubens's works, and the characters have more beauty than is common with him.

To a painter who wishes to become a colourist, or learn the art of producing a brilliant effect, this picture is as well worth the studying as any in Antwerp; it is as bright as if the sun shone on it.—There are two prints of this picture, one by P. Pontius, and the other by Rem. Eynhovedts; the last has more of the effect of the picture.

VAN HEEMSEN.—The Last Judgment by Van Heemsen. It has no effect, from the figures not being disposed in groups, and from the light being equally dispersed over the picture. On the doors are portraits; on one side the father with four sons, on the other the mother with ten daughters, and a tall figure with a sword, probably St. Catharine. The old woman looks pleased, and is a very natural countenance; all of them are handsome, and admirably drawn: but the manner is very dry, like that of Holbein. The old Gothic school succeeds much better in portraits than history; the reason is plain; imitating exactly what we see in nature, makes but a poor historical picture, but an admirable portrait.

### *The Academy of Painters.*

RUBENS.—We found here an Holy Family, by Rubens, which is far from being one of his best pictures; it is that in which there is a parrot on the pedestal of a pillar, biting vine tendrils. By what accident this picture came here I never heard: it is scarce worthy

to be considered as a pattern for imitation, though it must be acknowledged to be as well as many others of Rubens, which are dispersed about the world: its merit consists solely in being well coloured. It is not by such pictures Rubens acquired his reputation.—A print by Bolswert.

VANDYCK.—F. FLORIS.—QUINTIN MATSYS.—OTHO VENIUS.—JORDAENS.—SCHUT.—Here is a good portrait of a priest, by Vandyck, and the portraits of Francis Floris, and Quintin Matsys, by themselves. There are likewise some ordinary pictures of Otho Venius, Jordaens, Schut, and other less considerable painters: the Academy, therefore, is scarce worth seeing for any excellency in works of art. Here is shown Rubens's chair, with his name on it.

The Cabinets make but a very inconsiderable figure in Antwerp, in comparison of what is to be found in the churches. Those of M. Peters and M. Dasch are two of the most considerable.

*The Cabinet of M. Peters.*

RUBENS.—A Roman Charity by Rubens, in his very best manner: the woman who is suckling her father is one of his most beautiful heads, and it has likewise great expression.

The inside of a stable by Rubens, in which he has introduced the Prodigal Son feeding with hogs: the whole has too much of a monotony; there wants variety of colours.

The unbelieving Priest, and another figure, attending at the altar, by Rubens; it is about half-life; of great harmony of colouring.

A Chancellor of Brabant, and another half-length, by Rubens.

VANDYCK.—Three whole lengths, by Vandyck.

A half-length portrait, by Vandyck, of a lady gathering flowers; she is turning her back, and looking over her shoulder, with a very genteel air.

MOLA.—St. John preaching in the wilderness, by Mola.

### *The Cabinet of M. Dasch.*

RUBENS.—At M. Dasch's is an admirable picture of Rubens; the story of Seleucus and Stratonice. The languishing air of the son, who is lying on a bed, is eminently beautiful: the whole is well composed.

A woman with a black veil, and a gentleman, by Rubens; both fine portraits, especially the woman.

REMBRANDT.—Two Rembrandts, but not in his best style.

VANDYCK.—Opposite to the Rubens, is a Jupiter and Antiope, by Vandyck (his first manner), in perfect preservation. I think it is impossible for colours to exceed this picture in brilliancy.

### *Cabinet of M. Van Haveren.*

RUBENS.—M. Van Haveren has an admirable portrait by Rubens, known by the name of Chapeau de Paile, from her having on her head a hat and feather, airily put on; it has a wonderful transparency of colour, as if seen in the open air: it is upon the whole a very striking portrait; but her breasts are as ill drawn as they are finely coloured.

VANDYCK.—Its companion, though equally well painted, from not having the same advantage of dress, receives no attention.

### *Mr. Stevens's Cabinet.*

RUBENS.—We must not forget a fine portrait of a gen-

tleman by Rubens which we saw at the house of Mr. Stevens. And at the house of

*M. Le Chanoine Van Parys.*

A portrait of Helena Forman (Kitcat), by Rubens; it is beautifully coloured, but a painter would say tamely painted, from the long-continued lines of the eyes and mouth: this, however, appears only on a close inspection; for at a distance it seems perfectly well drawn, and an animated countenance; the hands are across, or rather one over the other, finely coloured and drawn; the ends of the fingers a little too thick for a fine hand: she is dressed in black, with slashed sleeves.

*The Cabinet of M. Dirxens.*

VANDYCK.—Judas betraying Christ, by Vandyck: it is in his first manner, but not equal to others which I have seen of that age: the colouring is disagreeable, from being too red.

*At Madam Boschaerts.*

RUBENS.—The Rape of the Sabines, by Rubens, is finely coloured and well composed. This picture is to be sold, if any body chooses to give for it 22,000 guilders, about two thousand two hundred pounds.

Taking leave of Flanders, we bade adieu at the same time to History Painting. Pictures are no longer the ornament of churches, and perhaps for that reason no longer the ornament of private houses. We naturally acquire a taste for what we have frequently before our eyes. No great historical picture is put up, which excites the curiosity of the town to see, and tempts the opulent to procure as an ornament to his own house: nothing of this kind being seen, historical paintings are not thought of, and go out of fashion;

and the genius of the country, which, if room were given it, would expand itself, is exercised in small curious high-finished cabinet pictures.

It is a circumstance to be regretted, by painters at least, that the Protestant countries have thought proper to exclude pictures from their churches: how far this circumstance may be the cause that no Protestant country has ever produced a history-painter, may be worthy of consideration.

When we separated from the Church of Rome, many customs, indifferent in themselves, were considered as wrong, for no other reason, perhaps, but because they were adopted by the Communion from which we separated. Among the excesses which this sentiment produced, may be reckoned the impolitic exclusion of all ornaments from our churches. The violence and acrimony with which the separation was made, being now at an end, it is high time to assume that reason of which our zeal seemed to have bereaved us. Why religion should not appear pleasing and amiable in its appendages; why the house of God should not appear as well ornamented, and as costly as any private house made for man, no good reason I believe can be assigned. This truth is acknowledged, in regard to the external building, in Protestant as well as in Roman Catholic countries: churches are always the most magnificent edifices in every city: and why the inside should not correspond with its exterior, in this and every other Protestant country, it would be difficult for Protestants to state any reasonable cause.

Many other causes have been assigned, why history painting has never flourished in this country; but with such a reason at hand we need not look farther. Let there be buyers, who are the true Mæcenases, and we shall soon see sellers, vying with each other in the

variety and excellence of their works. To those who think that wherever genius is, it must, like fire blaze out, this argument is not addressed; but those who consider it not as a gift, but a power acquired by long labour and study, should reflect that no man is likely to undergo the fatigue required to carry any art to any degree of excellence, to which after he has done, the world is likely to pay no attention.

Sculpture languishes for the same reason, being not with us made subservient to our religion, as it is with the Roman Catholics. Almost the only demand for considerable works of sculpture arises from the monuments erected to eminent men. It is to be regretted that this circumstance does not produce such an advantage to the art as it might do, if, instead of Westminster Abbey, the custom were once begun of having monuments to departed worth erected in St. Paul's Cathedral. Westminster Abbey is already full; and if the House of Commons should vote another monument at the public expence, there is no place, no proper place certainly, in the Abbey, in which it can be placed. Those which have been lately erected, are so stuck up in odd holes and corners, that it begins to appear truly ridiculous: the principal places have been long occupied, and the difficulty of finding a new nook or corner every year increases. While this Gothic structure is encumbered and overloaded with ornaments which have no agreement or correspondence with the taste and style of the building, St. Paul's looks forlorn and desolate, or at least destitute of ornaments suited to the magnificence of the fabric. There are places designed by Sir Christopher Wren for monuments, which might become a noble ornament to the building, if properly adapted to their situations. Some parts might contain busts, some single figures,

some groups of figures, some bas-reliefs, and some tablets with inscriptions only, according to the expense intended by him who should cause the monument to be erected. All this might be done under the direction of the Royal Academy, who should determine the size of the figures, and where they should be placed, so as to be ornamental to the building.*

## THE HAGUE.

PASSING by Dort, Rotterdam, and Delft, where we saw no pictures, we proceeded to the Hague. The principal collection here is in the gallery of the Prince of Orange, in which are many excellent pictures, principally of the Dutch school.

### *Gallery of the Prince of Orange.*

WOUVERMANS.—Here are many of the best works of Wouvermans, whose pictures are well worthy the attention and close examination of a Painter. One of the most remarkable of them is known by the name of THE HAY CART: another in which there is a coach and horses, is equally excellent. There are three pictures hanging close together in his three different manners: his middle manner is by much the

* Our author considered the plan which he has here sketched, as likely to be extremely beneficial to the Arts, and was so desirous that it should be carried into execution, that after it had been determined to erect a monument to Dr. Johnson in Westminster Abbey, and a place had been assigned for that purpose, he exerted all his influence with his friends, to induce them to relinquish the scheme proposed, and to consent that the monument of that excellent man should be erected in St. Paul's; where it has since been placed. — In conformity with these sentiments, our author was buried in that cathedral; in which, I trust, Monuments to him, and to his illustrious friend, Mr, Burke, will ere long be erected. — M.

best; the first and last have not that liquid softness which characterises his best works. Beside his great skill in colouring, his horses are correctly drawn, very spirited, of a beautiful form, and always in unison with their ground. Upon the whole, he is one of the few painters, whose excellence in his way is such as leaves nothing to be wished for.

REMBRANDT.—A study of a Susanna, for the picture by Rembrandt, which is in my possession: it is nearly the same action, except that she is here sitting. This is the third study I have seen for this figure. I have one myself, and the third was in the possession of the late Mr. Blackwood. In the drawing which he made for this picture, which I have, she is likewise sitting; in the picture she is on her legs, but leaning forward. It appears very extraordinary that Rembrandt should have taken so much pains, and have made at last so very ugly and ill-favoured a figure; but his attention was principally directed to the colouring and effect, in which it must be acknowledged he has attained the highest degree of excellence.

MIERIS.—A picture of Dutch gallantry, by Mieris; a man pinching the ear of a dog which lies on his mistress's lap.

A boy blowing bubbles.

VANDEVELDE.—Two Vandeveldes.

RUBENS.—Two portraits, Kitcat size, by Rubens, of his two wives; both fine portraits, but Eleanor Forman is by far the most beautiful, and the best coloured.

VANDYCK.—A portrait by Vandyck of Simon the painter. This is one of the very few pictures that can be seen of Vandyck, which is in perfect preservation; and on examining it closely it appeared to me a perfect pattern of portrait-painting; every part is distinctly marked, but with the lightest hand, and

without destroying the breadth of light: the colouring is perfectly true to nature, though it has not the brilliant effect of sunshine, such as is seen in Rubens's wife: it is nature seen by common daylight.

REMBRANDT.—A portrait of a young man by Rembrandt, dressed in a black cap and feathers, the upper part of the face overshadowed: for colouring and force nothing can exceed it.

HOLBEIN.—A portrait by Holbein; admirable for its truth and precision, and extremely well coloured. The blue flat ground which is behind the head gives a general effect of dryness to the picture: had the ground been varied, and made to harmonise more with the figure, this portrait might have stood in competition with the works of the best portrait painters. On it is written,—"Henry Chessman, 1533."

HENRY POTT.—A whole-length portrait of Charles the First, about a foot long, dressed in black, the crown and globe lying on the table, tolerably well painted by Henry Pott, a name I am unacquainted with:—the date on it 1632.*

VANDERWERF.—The flight into Egypt, by Vanderwerf; one of his best: the back-ground is much cracked, an accident not unfrequent in his pictures.

TERBURG.—A conversation by Terburg, a woman sitting on the ground leaning her elbow on a man's knee, and resting her head on her hand.

TENIERS.—A kitchen by Teniers.

OSTADE.—Two Ostades.

* Henry Pott, according to Descamps, was of Harlem, and drew portraits of the King and Queen of England, and of the principal nobility; but at what time is not specified. Lord Orford (ANECD. OF PAINT. iii. 293. 8vo.) suggests, that he probably drew Charles II. in his exile; but the date here given shows that he was in England in the early part of his father's reign.

RUBENS. — A landscape by Rubens; light and airy. It is engraved amongst the set of prints of Rubens's landscapes; it is that where two men are sawing the trunk of a tree.

VANDYCK. — The Virgin and Christ, by Vandyck, coloured in the manner of Rubens; so much so, as to appear at first sight to be of his hand; but the character of the child shows it to be Vandyck's.

POUSSIN. — Venus asleep on the bank of a canal, her reflection seen in the water; a satyr drawing off the drapery; two Cupids: she is lying with her back upwards.

POTTER. — Cattle, finely painted by Potter, remarkable for the strong reflection of one of them in the water: dated 1648.

BRUEGHEL. — Two pictures of flowers and fruits with animals by Brueghel; one serves for a border to a bad portrait; the other to a picture of Rothenamer: the frames are much better than the pictures.

HOOGEST.—The inside of Delft church by Hoogest, in which is represented the tomb of William Prince of Orange; it is painted in the manner of Dewit, but I think better: dated 1651.

DE HEEM. — Fruit by De Heem; done with the utmost perfection.

VANDYCK. — A portrait of a lady, with a feather in her hand, by Vandyck; of which there is a print.

GERARD DOW. — A woman with a candle, by Gerard Dow: engraved by Captain Baillie.

METZU. — A woman writing, looking up and speaking to another person, by Metzu.

JAN STEEN. — Here are many of Jan Steen, excellently well painted, but I think they have less character and expression than is usual in his pictures.

There are some large pictures which take up too

much room in this small gallery, more than their merit gives them any claim to; among which is a very large picture of Adam and Eve, said to be of Andrea Sacchi, which has been so much repaired, that no judgment can be formed who is the author.

SNYDERS. — A large hunting by Snyders, well painted, but it occupies too much space. His works, from the subjects, their size, and we may add, from their being so common, seem to be better suited to a hall or ante-room, than any other place.

### *The House in the Wood.*

JORDAENS. — VAN TULDEN. — LIEVENS. — HONTHORST. — In the house in the Wood, about a mile out of town, we saw no pictures except those in the hall, which is painted on every side; and every recess and corner has some allegorical story, by Jordaens, Van Tulden, Lievens, or Honthorst. The different hands that have been here employed make variety, it is true; but it is VARIETY OF WRETCHEDNESS. A triumphal entry, by Jordaens, is the best, and this is but a confused business; the only part which deserves any commendation is, the four horses of the chariot, which are well painted: it is remarkable that the fore-leg of each of the horses is raised, which gives them the formality of trained soldiers.

### *Greffier Fagel.*

H. POTT. — Charles the First, the same as that in the gallery of the Prince: to this is added the Queen, and a child sitting on the table; the child is admirable.

BERGHEM. — A man driving cattle.

TERBURG. — A girl receiving a letter from an old woman.

GERARD DOW. — A woman asleep, a man putting aside her handkerchief; another laughing.

BROUWER. — A family, by Brouwer.

TENIERS. — A chemist, by Teniers.

VANDYCK.—A portrait of a lady, by Vandyck.

The Greffier has likewise a large and choice collection of drawings, many of which were bought in England, as appears from the marks of Sir Peter Lely and Richardson; and those are in general much superior to what he purchased from Baron Stosck.

*The Cabinet of M. Van Hecheren.*

OSTADE. — Two pictures by Ostade.

A Berghem.

Two of I. Steen.

A Vanderheyden.

A Wouvermans.

HONDERKOOTER. — Birds small, mushrooms and weeds.

Flowers by Huysum, Mignon, and De Heem: the last is the best.

WOUVERMANS. — A skirmish, where there is a mill on fire; admirable.

A Vanderwerf.

A Metzu.

RUBENS. — A sketch of Rubens; Christ carrying the Cross.

A Bega, and a Polemburg.

A figure in white satin, by Terburg.

PAUL POTTER. — A landscape, by Paul Potter; the animals admirably painted, the trees too much like wire.

A Du Jardin.

## AMSTERDAM.

### *The Stadthouse.*

VANDER HELST. — The best picture in this house is painted by Vander Helst. It represents a company of trained bands, about thirty figures, whole-length; among which, the Spanish Ambassador is introduced, shaking hands with one of the principal figures. This is, perhaps, the first picture of portraits in the world, comprehending more of those qualities which make a perfect portrait than any other I have ever seen: they are correctly drawn, both heads and figures, and well coloured; and have great variety of action, characters, and countenances, and those so lively, and truly expressing what they are about, that the spectator has nothing to wish for. Of this picture I had before heard great commendations; but it as far exceeded my expectation, as that of Rembrandt fell below it. So far, indeed, am I from thinking that this last picture deserves its great reputation, that it was with difficulty I could persuade myself that it was painted by Rembrandt; it seemed to me to have more of the yellow manner of Boll. The name of Rembrandt, however, is certainly upon it, with the date, 1642. It appears to have been much damaged, but what remains seems to be painted in a poor manner. There are here many more large pictures of the same kind, with thirty or forty heads in each; they are as old as the time of Holbein, in his manner, and many of them nearly as well painted. I wished to learn the names of the artists, as they are doubtless the works of painters well known in the history of the art; but I could get no information.

DE WITT. — REMBRANDT. — VANDER HELST. —

A frize over one of the doors in chiaro oscuro, by De Witt, is not only one of the best deceptions I have seen, but the boys are well drawn; the ceiling and side of the room in colours are likewise by him, but a poor performance. The academy of painting is a part of this immense building: in it are two admirable pictures, composed entirely of portraits: one by Rembrandt, and the other by Bartholomew Vander Helst. That of Rembrandt contains six men dressed in black; one of them, who has a book before him, appears to have been reading a lecture; the top of the table not seen. The heads are finely painted, but not superior to those of his neighbour. The subject of Vander Helst is the society of archers bestowing a premium: they appear to be investing some person with an order. The date on this is 1657; on the Rembrandt 1661.

### *The Wharf Office.*

VANDERVELDE. — At the office of the Commissary of the Wharfs is one of Vandervelde's most capital pictures: it is about twelve feet long; a view of the Port of Amsterdam, with an infinite quantity of shipping.

### *Surgeons' Hall.*

REMBRANDT. — The Professor Tulpius dissecting a corpse which lies on the table, by Rembrandt. To avoid making it an object disagreeable to look at, the figure is but just cut at the wrist. There are seven other portraits coloured like nature itself, fresh and highly finished. One of the figures behind has a paper in his hand, on which are written the names of the rest: Rembrandt has also added his own name, with the date, 1672. The dead body is perfectly well drawn (a little foreshortened), and seems to have been just

washed. Nothing can be more truly the colour of dead flesh. The legs and feet, which are nearest the eye, are in shadow: the principal light, which is on the body, is by that means preserved of a compact form. All these figures are dressed in black.

Above stairs is another Rembrandt, of the same kind of subject; Professor Deeman standing by a dead body, which is so much foreshortened, that the hands and the feet almost touch each other: the dead man lies on his back with his feet towards the spectator. There is something sublime in the character of the head, which reminds one of Michael Angelo; the whole is finely painted, the colouring much like Titian.

*The Cabinet of Mr. Hope.*

HONDERHOOTER.—Two swans, ducks, and peacocks; admirable.

J. STEEN.—Merry making, two of the figures dancing.

WEENINX WEENINX.—A dead swan, and dead hare; perfect every way; beyond Hondecooter.

An excellent Vanderheyden.

A Du Jardin; like Potter, but better than that which hangs below it.

Two little beautiful Vanderveldes.

A Rothenamer.

OSTADE.—Three figures, very natural: by Ostade.

GERARD DOW.—A woman asleep; a figure tickling her nose; a man lighting his pipe; a lantern, and a woman with a candle, behind.

VANDYCK.—The Virgin in the clouds, surrounded with angels, by Vandyck.

ALBERT CUYP.—Cattle and a shepherd, by Albert Cuyp, the best I ever saw of him; and the figure is likewise better than usual: but the employment which

he has given the shepherd in his solitude is not very poetical: it must, however, be allowed to be truth and nature; he is catching fleas, or something worse.

A Vandervelde.

TERBURG. — A Terburg. A lady playing on a guitar, dressed as usual in a white satin petticoat, and a red gown edged with ermine.

A Wouvermans. — A Gabriel Metzu. — A Berghem. — A Metzu.

GYZEN. — Dead game, small, by P. Gyzen; highly finished and well coloured.

WOUVERMANS. — A Wouvermans, the best I ever saw. A gentleman and lady on horseback; he has an umbrella in his hand, and he is talking to another horseman who has his hat off: a man before them playing on a bagpipe, followed by a man and woman dancing; behind, at a distance, other figures dancing to another musician, who stands elevated against a great tree.

A. VANDERVELDE. — A landscape by Adrian Vandervelde; very fine.

VANDERHEYDEN. — A view of a church by Vanderheyden, his best; two black friars going up steps. Notwithstanding this picture is finished as usual very minutely, he has not forgot to preserve, at the same time, a great breadth of light. His pictures have very much the effect of nature, seen in a camera obscura.

The inside of the great church at Antwerp, by Peter Neefs.

A. VANDERVELDE.—A landscape by Adrian Vandervelde; the outside of a garden: the highest and most successfully finished picture that perhaps there is in the world, of this painter; it is beautifully coloured, and has vast force. The cattle are finely drawn, and in very difficult attitudes.

LINGLEBACH. — A view of Campo Vaccino, by Linglebach.

LAIRESSE. — The death of Cleopatra, by Lairesse. Her figure is well drawn, and in an attitude of great grace; but the style is degraded by the naturalness of the white satin, which is thrown over her. A woman lies dead at the feet of the bed. This picture is as highly finished as a Vanderwerf, but in a much better style, excepting the drapery, which is not equal to Vanderwerf. Vanderwerf painted what may be truly called drapery; this of Lairesse is not drapery, it is white satin.

WEENINX. — A dead stag, by Weeninx.

J. STEEN. — An oyster-feast by J. Steen, in which is introduced an excellent figure of old Mieris, standing with his hands behind him.

METZU. — A woman reading a letter, the milk-woman who brought it is in the mean time drawing a curtain, a little on one side, in order to see the picture under it, which appears to be a sea-view.

BACKHUYSEN. — A large and capital picture of Backhuysen.

VANDERWERF. — Three pictures of Vanderwerf; a Magdalen, Lot and his daughters, Christ and St. Thomas. The drapery of St. Thomas is excellent; the folds long continued unite with each other, and are varied with great art.

G. DOW. — A woman at a window with a hare in her hand; bright colouring, and well drawn: a dead cock, cabbage, and carrots, lying before her. The name of Gerard Dow is written on the lantern which hangs on one side. The space under the window is filled with the bas-relief of boys with a goat, which he so often painted, after Fiamingo. This part is at least equally well painted with the figure.

MIERIS. — An old man by Mieris, with a glass of wine and shrimps on the table: a woman behind, scoring the reckoning; a fiddle lying in the window.

REMBRANDT. — Christ asleep in the storm, by Rembrandt. In this picture there is a great effect of light, but it is carried to a degree of affectation.

VANDYCK. — The Assumption of the Virgin, by Vandyck; a faint picture, at least it appears so in comparison of those contiguous: it unluckily hangs near a Rembrandt. She is surrounded by little angels; one of them is peeping archly at you under a bundle of drapery, with which he has covered himself: this comicalness is a little out of its place. — There is a print by Vorsterman.

*The Cabinet of M. Gart.*

This house is full of pictures, from the parlour to the upper story. We begin at the top.

TERBURG. — Two fine pictures of Terburg; the white satin remarkably well painted. He seldom omitted to introduce a piece of white satin in his pictures. As I reprobated the white satin in the picture of the death of Cleopatra by Lairesse, and make no objection here, it must be remembered that the subject of Lairesse's picture is heroic, and he has treated it in the true historical style, in every respect, except in his white satin; but in such pictures as Terburg painted, the individuality and naturalness of the representation makes a considerable part of the merit.

WEENINX. — Dead swans by Weeninx, as fine as possible. I suppose we did not see less than twenty pictures of dead swans by this painter.

WOUVERMANS. — A harvest, by Wouvermans.

VANDERHEYDEN. — A canal, by Vanderheyden, highly finished, and finely coloured.

J. STEEN. — Snick and Snee, by Jan Steen.

A butcher's shop, an ox hanging up, opened, by Rembrandt: a woman looking over a hatch, so richly coloured, that it makes all the rest of the picture seem dry.

WEENINX.—The pillaging of a village by Turks, a soldier driving off the cattle; well composed and finely coloured.

G. Dow. — A trumpeter at a window, by G. Dow; his face in shadow; his hand receives the principal light: admirably drawn and coloured.

EECKHOUT. — St. Peter and St. Paul curing the lame man, by Eeckhout. Some parts of this picture are so exactly like Rembrandt, that a connoisseur might without disgrace at first sight mistake it for his.

G. METZU. — An old woman with a large book before her, looking up at a bird in a cage, by Metzu: one of the best of this master.

WOUVERMANS. — Travellers resting on the road, their galled horses grazing by them: a Wouvermans.

HONDEKOETER. — Two Hondekoeters.

VANDERHELST. — A conversation of portraits, by Vanderhelst.

VANDERVELDE. — Cattle, by Adrian Vandervelde.

JORDAENS. — Bacchanalians, by Jordaens.

J. STEEN. — Drinking and gaming, by J. Steen, — a large composition of about twenty figures, well drawn and coloured: one of the women, who has thrown her leg over a bagpipe-player, has a great degree of beauty.

TENIERS. — Two Teniers; guard-rooms.

A Paul Potter.

Another Jan Steen.

VAN DE HENDE. — Still-life, by Van de Hende, a wonderful instance of patience in finishing, particularly a globe, on which is seen the map of Europe.

Flowers, by V. Huysum.
A Bamboccio.
An admirable portrait, by Rubens.
A portrait, by Frank Hals.
A portrait, by Rembrandt.

*The Cabinet of M. Le Brun.*

Dead hare, &c. by Weeninx.

VICTOR, *school of* RUBENS. — Tobias taking leave of his father: his mother with a spinning-wheel.

EVERDINGEN. — A fresh gale, by Everdingen; like Backhuysen, but the light mellower.

D. VANDERMEERE. — A woman pouring milk from one vessel to another, by D. Vandermeere.

VANDER DOES. — Cattle, by Vander Does; admirable, with great facility.

POLEMBERG. — A nativity, by Polemberg.

A Linglebach, a Vanderheyden, and a Crabache.

VANDERVELDE. — A group of ships, by Vandervelde; a calm: admirable.

RACHAEL ROOS. — Flower-pieces, by Rachael Roos.

BERKHEYDEN. — A view of a country-house, by Berkheyden: a little harder than Vanderheyden.

C. MARATTI. — St. John writing the Apocalypse; two boy angels; the Virgin in the clouds. It is a rare instance to see an Italian picture here.

TERBURG. — Portraits of Terburg and his wife, small whole-lengths.

J. STEEN. — A woman with a child sucking, a boy beating a drum; behind, figures drinking: over a door is written — SALUS PATRIÆ, with Jan Steen's name in gold letters. There is great force in this picture.

WOUVERMANS. — The pillaging of a village, by Wouvermans.

P. Hoogt. — Inside of a room, with a woman and child. Its companion, a woman sweeping.

## DUTCH SCHOOL.

The account which has now been given of the Dutch pictures is, I confess, more barren of entertainment, than I expected. One would wish to be able to convey to the reader some idea of that excellence, the sight of which has afforded so much pleasure; but as their merit often consists in the truth of representation alone, whatever praise they deserve, whatever pleasure they give when under the eye, they make but a poor figure in description. It is to the eye only that the works of this school are addressed; it is not therefore to be wondered at, that what was intended solely for the gratification of one sense, succeeds but ill, when applied to another.

A market-woman with a hare in her hand, a man blowing a trumpet, or a boy blowing bubbles, a view of the inside or outside of a church, are the subjects of some of their most valuable pictures; but there is still entertainment, even in such pictures; however uninteresting their subjects, there is some pleasure in the contemplation of the truth of the imitation. But to a painter they afford likewise instruction in his profession; here he may learn the art of colouring and composition, a skilful management of light and shade, and indeed all the mechanical parts of the art, as well as in any other school whatever. The same skill which is practised by Rubens and Titian in their large works, is here exhibited, though on a smaller scale. Painters should go to the Dutch school to learn the art of painting, as they would go to a grammar school to learn

languages. They must go to Italy to learn the higher branches of knowledge.

We must be contented to make up our idea of perfection from the excellences which are dispersed over the world. A poetical imagination, expression, character, or even correctness of drawing, are seldom united with that power of colouring, which would set off those excellences to the best advantage; and in this, perhaps, no school ever excelled the Dutch. An artist, by a close examination of their works, may in a few hours make himself master of the principles on which they wrought, which cost them whole ages, and perhaps the experience of a succession of ages, to ascertain.

The most considerable of the Dutch school are, Rembrandt, Teniers, Jan Steen, Ostade, Brouwer, Gerard Dow, Mieris, Metzu, and Terburg; these excel in small conversations. For landscapes and cattle, Wouvermans, P. Potter, Berchem, and Ruysdaal; and for buildings, Vanderheyden. For sea views, W. Vandervelde, jun. and Backhuysen. For dead game, Weeninx and Hondekoeter. For flowers, De Heem, Vanhuysum, Rachael Roos, and Brueghel. These make the bulk of the Dutch school.

I consider those painters as belonging to this school, who painted only small conversations, landscapes, &c. Though some of those were born in Flanders, their works are principally found in Holland; and to separate them from the Flemish school, which generally painted figures large as life, it appears to me more reasonable to class them with the Dutch painters, and to distinguish those two schools rather by their style and manner, than by the place where the artist happened to be born.

Rembrandt may be considered as belonging to both or either, as he painted both large and small pictures.

The works of David Teniers, jun. are worthy the closest attention of a painter, who desires to excel in the mechanical knowledge of his art. His manner of touching, or what we call handling, has perhaps never been equalled; there is in his pictures that exact mixture of softness and sharpness, which is difficult to execute.

Jan Steen has a strong manly style of painting, which might become even the design of Raffaelle, and he has shown the greatest skill in composition, and management of light and shadow, as well as great truth in the expression and character of his figures.

The landscapes of Ruysdaal have not only great force, but have a freshness which is seen in scarce any other painter. What excellence in colouring and handling is to be found in the dead game of Weeninx.

A clearness and brilliancy of colouring may be learned by examining the flower pieces of De Heem, Huysum, and Mignon; and a short time employed in painting flowers would make no improper part of a painter's study. Rubens's pictures strongly remind one of a nosegay of flowers, where all the colours are bright, clear, and transparent.

I have only to add, that in this account of the Dutch pictures, which is indeed little more than a catalogue, I have mentioned only those which I considered worthy of attention. It is not to be supposed that those are the whole of the Cabinets described; perhaps in a collection of near a hundred pictures, not ten are set down: their being mentioned at all, therefore, though no epithet may be added, implies excellence.

I have been more particular in the account of Mr.

Hope's Cabinet, not only because it is acknowledged to be the first in Amsterdam, but because I had an opportunity (by the particular attention and civility of its possessors) of seeing it oftener, and considering it more at my leisure, than any other collection.

## DUSSELDORP GALLERY.

THIS gallery is under the care of Mr. Lambert Kraye, who likewise is the director of the Academy.

The easy access which you have to this collection of pictures, seeing it as often, and staying in it as long as you please, without appearing to incommode any body, cannot but be very pleasing to strangers, and very advantageous to the students in painting, who seem to have the same indulgence; for we found many copying in the gallery, and others in a large room above stairs, which is allotted for that purpose. I could not help expressing to Mr. Kraye the pleasure I felt, not only at the great conveniency with which I saw the gallery, but likewise at the great indulgence granted to the students. He said it was the Elector's wish to afford the most perfect accommodation to those who visit the collection: but in regard to the students, he took some credit to himself in procuring for them that advantage. When he first asked the Elector's leave for students to copy the pictures in the gallery, the Prince refused; and the reason he assigned was, that those copies afterwards would be sold for originals, and thus, by multiplying, depreciate the value of the collection. Mr. Kraye answered, that those who could make such copies were not persons who spent their time in copying at all, but made originals of their own invention; that the young students were not

likely to make such copies as would pass for originals with any but the ignorant; and that the mistakes of the ignorant were not worth attention: he added, that as his Highness wished to produce artists in his own country, the refusing such advantages to young students would be as unwise as if a patron of learning, who wished to produce scholars, should refuse them the use of a library. The Elector acquiesced, and desired him to do whatever he thought would contribute to advance the art.

*First Room.*

JORDAENS.—The first picture which strikes the eye on entering the gallery, is a Merry-making of Jordaens, which is by far the best picture I ever saw of his hand. There is a glow of colours throughout, and vast force; every head and every part perfectly well drawn: vulgar, tumultuous merriment was never better expressed; and for colouring and strength, few pictures of Rubens are superior. There is a little grey about the women's dress; the rest are all warm colours, and strong shades.

VANDYCK.—Four whole-length pictures by Vandyck, all dressed in black; three men and one woman. They are all fine portraits, in his high-finished manner.

Christ with a cross, receiving the four penitents, Mary Magdalen, Peter, David, and the penitent thief. This picture does no great honour to Vandyck; the head of the Magdalen is badly drawn, and David is but a poor character: he looks as much like a thief, as the thief here represented: the naked arm of Christ is badly drawn; the outline quick and short, not flowing: the only excellence which this picture posesses is the general effect, proceeding from the harmony of colouring.

GASPAR DE CRAYER.—Here is an immense picture of Gaspar de Crayer, mentioned not on account of its excellence in my own opinion, but from its being in such high estimation in this country; and it is certainly one of his largest works. Though it cannot be said to be defective in drawing or colouring, yet it is far from being a striking picture. There is no union between his figures and the ground; the outline is every where seen, which takes away the softness and richness of effect: the men are insipid characters, and the women want beauty. The composition is something on the plan of the great picture of Rubens in the St. Augustins at Antwerp: that is, the subject is of the same kind, but there is a great difference indeed in their degree of merit. The dead and cold effect of this picture, as well as many others of modern masters in this gallery, sets off those of Rubens to great advantage. It would be a profitable study for a young painter to look from those pictures to Rubens, and compare them again and again, till he has investigated and fixed in his mind the cause and principles of such brilliant effects in one instance, and of failure (when there is a failure) in the other.

SNYDERS.—DE VOS.—FYTT.—WEENINX.—Dead game, boar and stag-hunting, by Snyders, De Vos, Fytt, and Weeninx: the Weeninx is the most remarkably excellent.

VANDYCK.—"Take up thy bed and walk," by Vandyck, in the manner of Rubens. This picture appears to be painted about the time when he did that of the four penitents; it has the same defects and the same beauties.—A print by Pontius.

VALENTINE.—Soldiers playing at Moro; a duplicate of one in the gallery of the Duke of Rutland.

VANDYCK.—A Pieta, by Vandyck, in the manner of

Rubens. Mr. Kraye is of opinion that it is painted by Rubens: this difference of opinion among connoisseurs shows sufficiently how much the first manner of Vandyck was like that of Rubens. He is almost the only instance of a successful imitation: however, he afterwards had a manner of his own.

St. John is blubbering in a very ungracious manner. The attitude of the Christ would be admirable, if the head had not so squalid an appearance. The whole figure of Christ is equally light; which, with the help of the white linen on the Virgin's knee, makes a large mass of light: her head and the head of Mary Magdalen make the lesser lights. St. John's drapery, which is a light red, makes the light lose itself by degrees in the ground.

*Second Room.*

VANDYCK.—In the next room are these admirable pictures by Vandyck; St. Sebastian, Susanna, and a Pieta. The first two were done when he was very young, highly coloured, in the same manner as the Jupiter and Antiope at Mr. Dasch's at Antwerp, a picture on the same subject in the possession of Lord Coventry, his own portrait at the Duke of Grafton's, and the portrait of Rubens in my possession: he never afterwards had so brilliant a manner of colouring; it kills every thing near it. Behind are figures on horseback, touched with great spirit. This is Vandyck's first manner, when he imitated Rubens and Titian, which supposes the sun in the room: in his pictures afterwards, he represented the effects of common daylight: both were equally true to nature; but his first manner carries a superiority with it, and seizes our attention, whilst the pictures painted in his latter manner run a risk of being overlooked.

The Pieta is also finely coloured (though not of that splendid kind), correctly drawn, and finished with the utmost care and precision.

There are likewise three other pictures of Vandyck in this room; one of them is the Virgin and Child, and St. John; the Virgin looking down on the St. John, who is presenting his label to Christ. The two others are small pictures; the assumption of St. Rosalia, and the Virgin presenting St. Rosalia to the Trinity; both very indifferent performances.

The whole-length portraits of ladies. Of that in black the colours are flown; her face is whiter than her linen.

Amoroso.—A girl sleeping on the ground, by Amoroso; simple, and natural.

Gerard Dow.—But the picture which is most valued here, and which gives name to the room, is the Gerard Dow; a Mountebank haranguing from his stage to figures of different ages, but I cannot add—of different characters: for there is in truth no character in the picture. It is very highly finished, but has nothing interesting in it. Gerard Dow himself is looking from a window with his palette and pencils in his hand. The heads have no character, nor are any circumstances of humour introduced. The only incident is a very dirty one, which every one must wish had been omitted; that of a woman clouting a child. The rest of the figures are standing round, without invention or novelty of any kind. This is supposed to be the largest composition that he ever made, his other works being little more than single figures; and it plainly appears that this was too much for him,—more than he knew how to manage. Even the accessories in the back-ground are ill managed and disproportioned; a stump of a tree is too small, and the weeds are too large; and both

are introduced with as much formality as if they were principal objects. Upon the whole, the single figure of the woman holding a hare, in Mr. Hope's collection, is worth more than this large picture, in which, perhaps, there is ten times the quantity of work.

### *Third Room.*

BAROCCI.—Noli me tangere, of Barocci. The figures have not much grace; the Magdalen looks as if she was scratching her head; it is, however, finely coloured. There is a print of this picture.

RAFFAELLE.—A holy family, of Raffaelle: Christ and St. John attending to each other, the Virgin sitting on the ground looking at Elizabeth; St. Joseph behind with both hands on his staff; which all together make a very regular pyramid. The Virgin is beautiful, as are likewise the children: indeed the whole is to be admired; but the colouring has a disagreeable yellow cast: it is in his first manner.

CARLO CIGNANI. — An immense picture of the Ascension of the Virgin, by Carlo Cignani; heavy, and in no point excellent: a proper companion for the large picture of Gaspard de Crayer.

DOMENICHINO. — Susanna and the two Elders, by Domenichino. She is sitting at a fountain, the two elders are behind a balustrade; her head is fine, as are those of the old men; but it is upon the whole but a poor barren composition. There is as much expression in the Susanna as perhaps can be given, preserving at the same time beauty; but the colour is inclinable to chalk, at least it appears so after looking at the warm splendid colours of Rubens: his full and rich composition makes this look cold and scanty. She is awkwardly placed by herself in the corner of the pic-

ture, which appears too large for the subject, the canvass not being sufficiently filled.

LUCA GIORDANO. — PAOLO VERONESE. — Here are many Luca Giordanos, which are composed in a picturesque manner; and some very ordinary pictures of Paolo Veronese.

LUCA GIORDANO. — At the further end are two picturesque compositions of Luca Giordano, the Feeding of the Multitude, and the Elevation of the Cross; where he has disposed of a vast mob of people with great skill, in Tintoret's manner; and if they had his, or rather Paul Veronese's colouring, these would be considered as very extraordinary pictures; but there is here a want of briskness and brilliancy of colour; a kind of clay colour seems to predominate in his pictures. When one looks at Luca Giordano, and sees a work well composed, well drawn, and with good keeping, one wonders how he has missed being a great name.

TINTORET. — A Crucifixion of Tintoret, with a great number of figures, but ill composed, and full of small spots of light: parts of this picture, however, are not ill painted.

A fine portrait of Vesalius the anatomist when young, by Tintoret. He has a skirrous bone in his left hand, the other holds a compass: he looks at the spectator with a most penetrating eye. It is apparently the same countenance as the engraved portrait prefixed to his works, but much younger.

A. CARACCI. — Christ putting in the Sepulchre, by Annibal Caracci. This appears to have been one of his best works: it is finely drawn and composed; and the Christ is in graceful attitudes.

DOMENICO FETI. — Under this picture is an ECCE HOMO, a head only; said to be of Correggio; but apparently of Domenico Feti. It should seem by this mis-

take that there is a resemblance in the manner of Domenico Feti to that of Correggio; what there is, which is very little, lies in the colouring; there is something of a transparent and pearly tint of colour in this head, but the character is much inferior to Correggio: it is in heads or small parts of pictures only that perhaps some resemblance may be discovered; in the larger works of Domenico Feti nobody can be deceived.

CARLO DOLCI. — A Carlo Dolci; Madonna and Bambino with a lily. This is one of his best works: the expression of the Virgin is very beautiful; the Christ, which is a little figure at length, though not excellent, is still better than his children generally are.

LUCA GIORDANO. — Two portraits dressed in rags, like beggars, by Luca Giordano, in imitation of Spagnolet's manner; well painted. They are said to be his own and his father's pictures. I have seen a portrait of Caravaggio, painted by himself, in the same style: it is difficult to find out the wit or humour of this conceit of being drawn in the characters of beggars.

C. PROCACCINI. — A holy family by Camillo Procaccini, his best; finely coloured: the Christ's head admirable.

GIACOMO BASSAN. — St. Jerome, said to be by Paul Veronese, but certainly by Giacomo Bassan.

### *Fourth Room.*

VANDERWERF. — The most distinguished pictures in this room are the Vanderwerfs, which are twenty-four in number. Three of them are as large as life; a Magdalen whole-length, and two portraits. The Magdalen was painted as a companion to the St. John of

Raffaelle, but it was not thought, even by his friends and admirers, that he had succeeded: however, he certainly has spared no pains; it is as smooth and as highly finished as his small pictures; but his defects are here magnified, and consequently more apparent. His pictures, whether great or small, certainly afford but little pleasure. Of their want of effect it is worth a painter's while to enquire into the cause. One of the principal causes appears to me, his having entertained an opinion that the light of a picture ought to be thrown solely on the figures, and little or none on the ground or sky. This gives great coldness to the effect, and is so contrary to nature and the practice of those painters with whose works he was surrounded, that we cannot help wondering how he fell into this mistake.

His naked figures appear to be of a much harder substance than flesh, though his outline is far from cutting, or the light not united with the shade, which are the most common causes of hardness; but it appears to me, that in the present instance the hardness of manner proceeds from the softness and union being too general; the light being every where equally lost in the ground or its shadow: for this is not expressing the true effect of flesh, the light of which is sometimes losing itself in the ground, and sometimes distinctly seen, according to the rising or sinking of the muscles: an attention to these variations is what gives the effect of suppleness, which is one of the characteristics of a good manner of colouring.

There is in nature a certain proportion of bluntness and sharpness; in the medium between these two extremes, the true and perfect art of imitating consists. If the sharp predominate, it gives a dry mnnner; if the blunt predominate, it makes a manner equally removed from nature; it gives what painters call woolliness and

heaviness, or that kind of hardness which is found in those pictures of Vanderwerf.

In describing Vanderwerf's manner, were I to say that all the parts every where melt into each other, it might naturally be supposed that the effect would be a high degree of softness; but it is notoriously the contrary, and I think for the reason that has been given: his flesh has the appearance of ivory, or plaster, or some other hard substance. What contributes likewise to give this hardness, is a want of transparency in this colouring, from its admitting little or no reflections of light. He has also the defect which is often found in Rembrandt; that of making his light only a single spot. However, to do him justice, his figures and his heads are generally well drawn, and his drapery is excellent; perhaps there are in his pictures as perfect examples of drapery as are to be found in any other painter's works whatever.

REMBRANDT. — There are likewise in this room eight Rembrandts; the chief merit of which consists in his peculiarity of manner, — of admitting but little light, and giving to that little a wonderful brilliancy. The colouring of Christ in the Elevation of the Cross, cannot be exceeded; it is exactly the tint of Vandyck's Susanna in the other room; but whether the ground of this picture has been repainted, or the white horse, which was certainly intended to make the mass of light broader, has lost its brightness, at present the Christ makes a disagreeable string of light.

In reality here are too many Rembrandts brought together: his peculiarity does not come amiss, when mixed with the performances of other artists of more regular manners; the variety then may contribute to relieve the mind, fatigued with regularity.

The same may be said of the Vanderwerfs: they

also are too numerous. These pictures, however, tire the spectator for reasons totally opposite to each other; the Rembrandts have too much salt, and the Vanderwerfs too much water, on neither of which we can live. These Rembrandts are now engraving by ———. The storm at Mr. Hope's seems to belong to this set.

TITIAN. — A portrait of a gentleman by Titian, a Kitcat; one hand a-kimbo, the hand itself not seen, only a bit of the ruffle; the other, the left, rests on what appears to be his sword; he is looking off. This portrait has a very pleasing countenance, but is not painted with much facility, nor is it at all mannered: the shadows are of no colour; the drapery being black, and the ground being very near as dark as it, prevents the arm a-kimbo from having a bad effect. It is no small part of our art to know what to bring forward in the light, and what to throw into shade.

FLINK.—The portrait of Flink and his wife, said to be of Rembrandt, but I think, from the yellow bad taste of colouring, that they are rather by Flink himself.

JORDAENS. — The rest of the pictures in this room are but ordinary, if we except a picture by Jordaens, of the satyr blowing hot and cold, which is equally well painted with the feast above mentioned. He ought never to have attempted higher subjects than satyrs, or animals, or men little above beasts; for he had no idea of grace or dignity of character; he makes therefore a wretched figure in grand subjects. He certainly, however, understood very well the mechanical part of the art; his works are generally well coloured, and executed with great freedom of hand.

PIETRO GENOESE. — Over the door, the tribute-money, by Pietro Genoese: the characters, as usual,

wretched; particularly St. Peter. It is wonderful by what fatality this painter finds his way into great collections: he has no merit in drawing or colouring, that is by any means sufficient to compensate for the meanness and vulgarity of his ideas.

VANDYCK. — A Susanna and the two Elders, the same as the Duke of Devonshire's: this likewise appears original.

PIETRO DA CORTONA. — A Virgin and Child, and St. Joseph, by Pietro da Cartona, painted in guazzo; the child is of a red brick colour, and the whole wants harmony.

GUIDO. — The Assumption of the Virgin, said to be by Guido, but it is undoubtedly a copy. It has that regularity of composition, which is frequent with Guido: two large angels and two little angels on each side, and two cherubims, regularly placed in the middle, under the Virgin's feet. This formality is certainly a defect in Guido, however it might become other painters who have adopted a style of more dignity.

POLYDORE. — The upper part of three sides of this room are surrounded with a continued picture in chiaro-oscuro, as large as life, said to be by Polydore; but it is in the wretched taste of Goltzius.

### *Fifth Room.*

RUBENS. — The fifth room is furnished almost entirely with the works of Rubens. On the right hand Silenus with satyrs; one of Rubens's highest coloured pictures, but not superior to that on the same subject at Blenheim. The composition of this varies in many points; the naked Bacchante is here omitted, and there is an addition of a female satyr lying with her children drunk on the ground.

The companion is Diogenes with a lantern looking for an honest man, among a multitude of insipid half-length figures: this is not in Rubens's best manner of painting.

The Nativity, with many angels; admirably composed: the nearest shepherd is particularly well drawn and coloured. One of the angels, who has her arms crossed on her breast, with curled hair, like the Antinous, seems to be copied from Parmigiano: it is much out of Rubens's common manner.

RUBENS and SNYDERS. — Boys by Rubens, playing with or carrying a festoon of fruit, painted by Snyders; some of the boys the same as those in the banqueting-house: it is one of Rubens's best pictures both for colouring and drawing; it is indeed soft and rich as flesh itself.

Though the flowers are painted with all that beauty of colour which is in nature, yet Rubens has preserved such brightness and clearness in his flesh, though in contact with those flowers, as perhaps no other painter could have done. This picture is now engraving by Mr. Schmidz, who is an excellent artist, and there is no doubt of the print's being well done; but more than half its merit must be lost for want of Rubens's colour, though some of the boys, particularly that lying on the ground, are extremely well drawn.

We now come to the last four pictures of Rubens which are in this gallery, and which makes a considerable part of it. Two of these represent the Last Judgment, and the other two the expulsion of the rebel angels.

RUBENS. — The largest of these four is the Last Judgment, which almost fills the end of the gallery. There is nothing very interesting in this picture: perhaps there is too great a quantity of flesh to have

an agreeable effect. Three naked women and a naked man join together to make the great mass of light of the picture. One of the women, who is looking out of the picture, has for that reason the appearance of a portrait, and is said to be one of Rubens's wives; and a figure rising out of a grave, in the foreground, is said to be his own portrait; but certainly neither of these suppositions is well founded.

The next large picture is, Michael combating the Fallen Angels. — Michael is but an ungraceful figure; his red mantle has but a heavy appearance; it seems as if it were only laid in flat, to be afterwards finished. The picture has certainly suffered by cleaning: there wants upon the whole a solidity of effect.

The next is called the small Last Judgment. As in the large picture the blessed are the most conspicuous, here the damned make in a manner the subject of the composition: the blessed are faintly represented at a distance in the upper part of the picture, near Christ and the Virgin Mary. This picture is far superior to the large one on the same subject in every respect.

But there is another picture of the Fallen Angels, of the same size as this, which even exceeds it. It is impossible to form an adequate idea of the powers of Rubens, without having seen this picture: he seems here to have given a loose to the most capricious imagination in the attitudes and invention of his fallen angels, who are tumbling one over the other, "*with hideous ruin and combustion, down to bottomless perdition.*"

If we consider the fruitfulness of invention which is discovered in this work, or the skill which is shown in composing such an infinite number of figures, or

the art of the distribution of the light and shadow, the freedom of hand, the facility with which it seems to be performed, and what is still more extraordinary, the correctness and admirable taste of drawing of figures fore-shortened, in attitudes the most difficult to execute, we must pronounce this picture to be one of the greatest efforts of genius that ever the art has produced.

*Rubens's Room.*

Here are three large pictures; Laban reconciled to his brother, the Ascension of the Virgin, and the Cloven Tongues (both fine compositions), and St. Lawrence, the same as the print; the colouring of the latter appears raw.

The Battle of the Amazons (not much larger than the print), painted in varnish. The woman who lies dead at the bottom, with her head downwards, is beautifully coloured, in the manner of the women in the picture of fallen angels; and though not of a correct form, has a grand free open outline. This appears to be painted at the same time of his life that he painted the fall of the angels, which is in his best manner: it is a pity that the date is not known. Its companion is Samson and Delilah.

A small picture of the fall of St. Paul, much in the same style as his own picture. The horse of St. Paul is in a remarkable fine attitude, and there is great spirit and bustle through the whole picture. Tameness or insipidity is not the character of Rubens: in whatever he employs his figures, they do their business with great energy.

RUBENS and BRUEGHEL. — A Madonna and Bambino, by Rubens, with flowers by Brueghel, and eleven

boy angels surrounding the garland, who are beautifully coloured, equally brilliant with the flowers.

A landscape with a double rainbow quite across the picture very slight: the varnish seems to be off this picture likewise.

A finished small picture of the St. Christopher, the same as on the door of the Descent from the Cross at Antwerp.

Rubens and his wife, when he was a young man, for his portrait, here appears not above two or three and twenty: his wife is very handsome, and has an agreeable countenance. She is by much the best part of the picture, which is rather in a hard manner. — The linen is grey; he was at this period afraid of white.

Over the door is a portrait of a lady, whole-length, with her hand on a dog's head; a gentleman behind; a boy (her son) by her side, with a hawk, and a dwarf behind the dog. This is called Lord and Lady Arundel, but certainly does not contain their portraits. The arms on the curtain have a lion and unicorn for supporters, and the Garter as a label under.

On the right side is Castor and Pollux, with two horses carrying away two women: it is a fine piece of colouring, but the composition too artful.

Its companion is, Fame crowning Mars: the Fame is too red, as well as the rest of the picture.

Seneca dying, copied from the statue: it is much to be suspected that this picture was not painted by Rubens. The companion to this is, the four repentant sinners coming to Christ.

The battle of Sennacherib is the companion to the fall of St. Paul. In this picture there is a great repose of shadow in large masses: the figures and horses are full of animation.

About ten portraits by Rubens: the best are, De

Ney, a priest, with a skull in his hand, and Dr. Van Tulden in black, holding in his hand a book shut.

Rubens's wife, a head; the same as that of Marlborough house.

Philip the Fourth of Spain, and his Queen.

VANDYCK. — One of the window-shutters (if they may be so called), which open inwardly, on purpose to hang small pictures on them, and turn back like doors so as to place the pictures on them, in any light, is a portrait (three quarters), by Vandyck; dressed in black, looking off with part of his right hand appearing, which holds his cloak. It is as finely drawn as that which we saw at the Prince of Orange's gallery, in as perfect preservation, and of a brighter tint; more like the colouring of Rubens; it is finished, like enamel; the nose and eyes remarkably finely drawn, and delicately marked. Mr. Kraye told me that there was a print of this portrait by Sandrart, and that he was a worker in silver.

JOHANNES DE HEMISSEN. — An ECCE HOMO on another window by Johannes de Hemissen, dated 1544; not mentioned for its excellence, but because we see many pictures of his, and particularly his children, which are attributed in every collection to Lionardo da Vinci.

## COLOGNE.

RUBENS. — St. Peter crucified with his head downwards, by Rubens; painted a little time before his death. The body and head of the Saint are the only good parts in the picture, which is finely coloured (broad light and shade), and well drawn: but the figure bends too suddenly from the thighs, which are ill drawn, or rather in a bad taste of drawing; as is like-

wise his arm, which has a short interrupted outline. The action of the malefactors has not that energy which he usually gave to his figures. Rubens, in his letter to Geldorp, expresses his own approbation of this picture, which he says was the best he ever painted: he likewise expresses his content and happiness in the subject, as being picturesque: this is likewise natural to such a mind as that of Rubens, who was perhaps too much looking about him for the picturesque, or something uncommon. A man with his head downwards is certainly a more extraordinary object than in its natural place. Many parts of this picture are so feebly drawn, and with so tame a pencil, that I cannot help suspecting that Rubens died before he had completed it, and that it was finished by some of his scholars.

WEENINX. — This picture is of great fame, I suppose, from the letter of Rubens, where he says, it was or would be his best work. We went from Dusseldorp to Cologne on purpose to see it; but it by no means recompensed us for our journey. From Cologne we made an excursion to Bernsburgh, a hunting seat of the Elector Palatine, which we found very different from what we had been taught to expect. The three rooms painted by Weeninx, however excellent in their kind, are not better, nor even so good as what we had seen before of his hand, in the gallery of Dusseldorp. His figures as large as life, which he is fond of introducing, are very indifferent, if not bad. His dead game certainly cannot be too much admired; but a sample is enough: here is too much of it. His portraits are such as no one would hang up in his house, if they were not accompanied with his birds and animals.

The Frescos on the walls and ceiling are by Belluci

Pellegrino, and other late painters, not worth a minute's attention. We saw a picture of the Slaughter of the Innocents, by old Brueghel, the same as one I had seen before in some part of Holland; and I have another myself. This painter was totally ignorant of all the mechanical art of making a picture; but there is here a great quantity of thinking, a representation of variety of distress, enough for twenty modern pictures. In this respect he is like Donne, as distinguished from the modern versifiers, who carrying no weight of thought, easily fall into that false gallop of verses which Shakspeare ridicules in "As you like it."

There is the same difference between the old portraits of Albert Durer or Holbein, and those of the modern painters: the moderns have certainly the advantage in facility, but there is a truth in the old painters, though expressed in a hard manner, that gives them a superiority.

Le Brun. — At Cologne, in the possession of one of the family of Jabac, is the famous picture, by Le Brun, containing the portrait of Jabac, his wife, and four children.* It is much superior to what I could conceive Le Brun capable of doing in the Portrait style. She is sitting on his left hand, with four children about her, and a greyhound, equally correct and well painted with the rest. Jabac himself is much in shadow, except the face. Le Brun is represented by his picture on a canvass which is placed on an easel; before him lie prints, drawings, port-crayons, and a large gold bust of Alexander. The portraits are equal to the best of Vandyck: but there is a heaviness in

* This picture is now (1797) in the collection of Mr. Hope, late of Amsterdam.—M.

the effect of the picture, which Vandyck never had, and this is its only defect.

## At AIX-LA-CHAPELLE,

(Rubens,) in the church of the Capuchins, is the Adorations of the Shepherds, by Rubens; it appears to be much damaged, but it never was a very striking picture. There is a print of it by ——. A Shepherdess, not a very poetical one, is making an offering of a hen's egg to the Virgin, having already given three eggs, which lie by the infant Christ, who is sucking the Virgin: neither of them take any notice of the shepherdess; if the Virgin may be said to be looking at any thing, it is at the egg in the woman's hand. A shepherd with his hand to his hat, as if going to pull it off, appears to be well painted; and the ox is admirably well done.

St. Francis receiving the *stimata*, seems likewise to be by Rubens, but is not much to be admired.

## LIEGE.

Lairesse. — In the great church is the Ascension of the Virgin, by Lairesse. Parts of this picture are well painted; but it has no effect upon the whole, from the want of large masses. His manner is not open, and appears too restrained for large pictures. The same defect is observable in pictures of Poussin, where the figures are as large as life, and in those of Vanderwerf. We are creatures of habit, and a painter cannot change his habits suddenly; he cannot, like the fallen angels of Milton, increase or diminish at pleasure.

## LOUVAIN.

### *Aux Dames Blanches.*

RUBENS. — The Adoration of the Magi, by Rubens; a slight performance. The Virgin holds the infant but awkwardly, appearing to pinch the thigh. This picture is said to have been painted in eight days, and he was paid for it 800 florins, about 80*l.* English. A print by Lauvers. The Virgin and Christ, and the principal of the Magi, are much the same as in my sketch, except that he kneels intead of standing.

In the church of St. Pierre are some pictures of the old masters; one said to be of Quintin Matsys; another, about the same age, representing some Saint, who appears to refuse a mitre, which is placed before him; a composition of near an hundred figures, many in good attitudes, natural and well invented. It is much more entertaining to look at the works of these old masters, than slight common-place pictures of many modern painters.

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### CHARACTER OF RUBENS.

THE works of men of genius alone, where great faults are united with great beauties, afford proper matter for criticism. Genius is always eccentric, bold, and daring; which, at the same time that it commands attention, is sure to provoke criticism. It is the regular, cold, and timid composer, who escapes censure, and deserves no praise.

The elevated situation on which Rubens stands in

the esteem of the world is alone a sufficient reason for some examination of his pretensions.

His fame is extended over a great part of the Continent, without a rival: and it may be justly said that he has enriched his country, not in a figurative sense only, by the great examples of art which he left, but by what some would think a more solid advantage, the wealth arising from the concourse of strangers whom his works continually invite to Antwerp, which would otherwise have little to reward the visit of a connoisseur.

To the city of Dusseldorp he has been an equal benefactor. The gallery of that city is considered as containing one of the greatest collections of pictures in the world; but if the works of Rubens were taken from it, I will venture to assert, that this great repository would be reduced to at least half its value.

To extend his glory still further, he gives to Paris one of its most striking features, the LUXEMBOURG GALLERY*: and if to these we add the many towns,

* This was written before France had been disgraced, and plundered, and desolate, by the unparalleled atrocities of those sanguinary and ferocious savages, who for seven years past (1798) have deluged that country with blood; while they have waged war against every principle that binds man to man: against all the arts and all the elegancies of life; against beauty, virtue, law, social order, true liberty, religion, and even humanity itself. The collection of the Luxembourg gallery, representing Henry IV., Mary of Medicis, and their children, with all the splendour of royalty, has without doubt long since fallen a sacrifice to their barbarous rage, and shared the same fate with his fine statue of that monarch, which formerly stood on the Pont Neuf, and which has been battered to pieces. — The other great collection of pictures, however, of which Paris formerly boasted, that of the PALAIS ROYAL, has not suffered among the numerous works of art which have been destroyed; having been fortunately saved from their merciless fangs by the necessities and precaution of the owner, the detestable author and fomentor of their iniquities; who, happily for the world, though most cruelly, basely, and un-

churches, and private cabinets, where a single picture of Rubens confers eminence, we cannot hesitate to place him in the first rank of illustrious painters.

Though I still entertain the same general opinion both in regard to his excellencies and his defects, yet having now seen his greatest compositions, where he has more means of displaying those parts of his art in which he particularly excelled, my estimation of his genius is of course raised. It is only in large compositions that his powers seem to have room to expand themselves. They really increase in proportion to the size of the canvass on which they are to be displayed. His superiority is not seen in easel pictures, nor even in detached parts of his greater works; which are seldom eminently beautiful. It does not lie in an attitude, or in any peculiar expression, but in the general effect, in the genius which pervades and illuminates the whole.

I remember to have observed in a picture of Diatreci, which I saw in a private cabinet at Brussels, the contrary effect. In that performance there appeared to be a total absence of this pervading genius; though every individual figure was correctly drawn, and to the action of each as careful an attention was paid, as if it were a set Academy figure. Here seemed to be nothing left to chance; all the nymphs (the subject was the Bath of Diana) were what the ladies call in attitudes: yet, without being able to censure it for incor-

justly, so far as regards the perpetrators of the act, was some time since worried and mangled by those hell-hounds which he let loose against mankind. Previously to his being murdered by his fellow-regicides, the Duke of Orleans contrived to dispose of the whole of his great collection, which was sent to England. The Flemish part of it was sold in London in the year 1793, and the pictures of the Italian school are safely preserved in the same metropolis. — M.

rectness, or any other defect, I thought it one of the coldest and most insipid pictures I ever beheld.

The works of Rubens have that peculiar property always attendant on genius, to attract attention, and enforce admiration in spite of all their faults. It is owing to this fascinating power that the performances of those painters with which he is surrounded, though they have perhaps fewer defects, yet appear spiritless, tame, and insipid; such as the altar-pieces of Crayer, Schut, Segers, Huysum, Tyssens, Van Balen, and the rest. They are done by men whose hands, and indeed all their faculties, appear to have been cramped and confined: and it is evident that every thing they did was the effect of great labour and pains. The productions of Rubens, on the contrary, seem to flow with a freedom and prodigality, as if they cost him nothing; and to the general animation of the composition there is always a correspondent spirit in the execution of the work. The striking brilliancy of his colours, and their lively opposition to each other, the flowing liberty and freedom of his outline, the animated pencil, with which every object is touched, all contribute to awaken and keep alive the attention of the spectator; awaken in him, in some measure, correspondent sensations, and make him feel a degree of that enthusiasm with which the painter was carried away. To this we may add the complete uniformity in all the parts of the work, so that the whole seems to be conducted, and grow out of one mind: every thing is of a piece, and fits its place. Even his taste of drawing and of form appears to correspond better with his colouring and composition, than if he had adopted any other manner, though that manner, simply considered, might be better: it is here as in personal attractions; there is frequently found a certain agreement and correspondence in the

whole together, which is often more captivating than mere regular beauty.

Rubens appears to have had that confidence in himself, which it is necessary for every artist to assume, when he has finished his studies, and may venture in some measure to throw aside the fetters of authority; to consider the rules as subject to his control, and not himself subject to the rules; to risk and to dare extraordinary attempts without a guide, abandoning himself to his own sensations, and depending upon them. To this confidence must be imputed that originality of manner by which he may be truly said to have extended the limits of the art. After Rubens had made up his manner, he never looked out of himself for assistance: there is consequently very little in his works, that appears to be taken from other masters. If he has borrowed any thing, he has had the address to change and adapt it so well to the rest of his work, that the theft is not discoverable.

Beside the excellency of Rubens in these general powers, he possessed the true art of imitating. He saw the objects of nature with a painter's eye; he saw at once the predominant feature by which every object is known and distinguished: and as soon as seen, it was executed with a facility that is astonishing; and, let me add, this facility is to a painter, when he closely examines a picture, a source of great pleasure. How far this excellence may be perceived or felt by those who are not painters, I know not: to them certainly it is not enough that objects be truly represented; they must likewise be represented with grace; which means here, that the work is done with facility and without effort. Rubens was, perhaps, the greatest master in the mechanical part of the art, the best workman with his tools, that ever exercised a pencil.

This part of the art, though it does not hold a rank with the powers of invention, of giving character and expression, has yet in it what may be called genius. It is certainly something that cannot be taught by words, though it may be learned by a frequent examination of those pictures which possess this excellence. It is felt by very few Painters; and it is as rare at this time among the living Painters as any of the higher excellencies of the art.

This power, which Rubens possessed in the highest degree, enabled him to represent whatever he undertook better than any other painter. His animals, particularly lions and horses, are so admirable, that it may be said they were never properly represented but by him. His portraits rank with the best works of the Painters who have made that branch of the art the sole business of their lives; and of those he has left a great variety of specimens. The same may be said of his landscapes; and though Claude Lorrain finished more minutely, as becomes a Professor in any particular branch, yet there is such an airiness and facility in the landscapes of Rubens, that a painter would as soon wish to be the author of them, as those of Claude, or any other artist whatever.

The pictures of Rubens have this effect on the spectator, that he feels himself in no wise disposed to pick out and dwell on his defects. The criticisms which are made on him are indeed often unreasonable. His style ought no more to be blamed for not having the sublimity of Michael Angelo, than Ovid should be censured because he is not like Virgil.

However, it must be acknowledged that he wanted many excellencies, which would have perfectly united with his style. Among those we may reckon beauty in his female characters: sometimes indeed they make

approaches to it; they are healthy and comely women, but seldom, if ever, possess any degree of elegance: the same may be said of his young men and children: his old men have that sort of dignity which a bushy beard will confer; but he never possessed a poetical conception of character. In his representations of the highest characters in the christian or the fabulous world, instead of something above humanity, which might fill the idea which is conceived of such beings, the spectator finds little more than mere mortals, such as he meets with every day.

The incorrectness of Rubens in regard to his outline oftener proceeds from haste and carelessness, than from inability: there are in his great works, to which he seems to have paid more particular attention, naked figures as eminent for their drawing as for their colouring. He appears to have entertained a great abhorrence of the meagre dry manner of his predecessors, the old German and Flemish Painters; to avoid which, he kept his outline large and flowing: this, carried to an extreme, produced that heaviness which is so frequently found in his figures. Another defect of this great painter is his inattention to the foldings of his drapery, especially that of his women: it is scarcely ever cast with any choice or skill.

Carlo Maratti and Rubens are in this respect in opposite extremes; one discovers too much art in the disposition of drapery, and the other too little. Rubens's drapery, besides, is not properly historical; the quality of the stuff of which it is composed, is too accurately distinguished; resembling the manner of Paul Veronese. This drapery is less offensive in Rubens than it would be in many other painters, as it partly contributes to that richness which is the peculiar cha-

racter of his style, which we do not pretend to set forth as of the most simple and sublime kind.

The difference of the manner of Rubens, from that of any other painter before him, is in nothing more distinguishable, than in his colouring, which is totally different from that of Titian, Correggio, or any of the great colourists. The effect of his pictures may be not improperly compared to clusters of flowers; all his colours appear as clear and as beautiful: at the same time he has avoided that tawdry effect which one would expect such gay colours to produce: in this respect resembling Barocci more than any other painter. What was said of an ancient painter, may be applied to those two artists, — that their figures look as if they fed upon roses.

It would be a curious and a profitable study for a painter to examine the difference and the cause of that difference of effect in the works of Correggio and Rubens, both excellent in different ways. The preference probably would be given according to the different habits of the connoisseur: those who had received their first impressions from the works of Rubens would censure Correggio as heavy; and the admirers of Correggio would say Rubens wanted solidity of effect. There is lightness, airiness, and facility in Rubens, his advocates will urge, and comparatively a laborious heaviness in Correggio: whose admirers will complain of Rubens's manner being careless and unfinished, whilst the works of Correggio are wrought to the highest degree of delicacy: and what may be advanced in favour of Correggio's breadth of light will by his censurers be called affected and pedantic. It must be observed that we are speaking solely of the manner, the effect of the picture; and we may conclude, according to the custom in pastoral

poetry, by bestowing on each of these illustrious painters a garland, without attributing superiority to either.

To conclude: I will venture to repeat in favour of Rubens, what I have before said in regard to the Dutch school, — that those who cannot see the extraordinary merit of this great painter, either have a narrow conception of the variety of art, or are led away by the affectation of approving nothing but what comes from the Italian school.

THE

# ART OF PAINTING,

OF

# CHARLES ALPHONSE DU FRESNOY;

TRANSLATED INTO ENGLISH VERSE

BY

WILLIAM MASON, M.A.

WITH ANNOTATIONS

BY

SIR JOSHUA REYNOLDS.

# EPISTLE

TO

# SIR JOSHUA REYNOLDS.

---

WHEN DRYDEN, worn with sickness, bow'd with years,
Was doom'd (my friend, let pity warm thy tears,)
The galling pang of penury to feel,
For ill-placed loyalty, and courtly zeal,
To see that laurel which his brows o'erspread,
Transplanted droop on SHADWELL'S barren head,
The Bard oppress'd, yet not subdued by fate,
For very bread descended to translate:
And he, whose fancy, copious as his phrase,
Could light at will expression's brightest blaze,
On Fresnoy's lay employ'd his studious hour;
But niggard there of that melodious power,
His pen in haste the hireling task to close
Transform'd the studied strain to careless prose,
Which, fondly lending faith to French pretence,
Mistook its meaning, or obscur'd its sense.

Yet still he pleas'd, for DRYDEN still must please,
Whether with artless elegance and ease
He glides in prose, or from its tinkling chime,
By varied pauses, purifies his rhyme,
And mounts on Maro's plumes, and soars his heights sublime.

This artless elegance, this native fire
Provok'd his tuneful heir* to strike the lyre,
Who, proud his numbers with that prose to join,
Wove an illustrious wreath for friendship's shrine.

How oft, on that fair shrine when Poets bind
The flowers of song, does partial passion blind
Their judgment's eye! How oft does truth disclaim
The deed, and scorn to call it genuine fame!
How did she here, when Jervas was the theme
Waft thro' the ivory gate the Poet's dream!
How view, indignant, error's base alloy
The sterling lustre of his praise destroy,
Which now, if praise like his my Muse could coin,
Current through ages, she would stamp for thine!

Let friendship, as she caus'd, excuse the deed;
With thee, and such as thee, she must succeed.

But what, if fashion tempted Pope astray?
The witch has spells, and Jervas knew a day
When mode-struck Belles and Beaux were proud to come
And buy of him a thousand years of bloom.†

Ev'n then I deem it but a venial crime:
Perish alone that selfish sordid rhyme,
Which flatters lawless sway, or tinsel pride;
Let black Oblivion plunge it in her tide.

* Mr. Pope, in his Epistle to Jervas, has these lines:

Read these instructive leaves, in which conspire
Fresnoy's close art with Dryden's native fire.

† Alluding to another couplet in the same Epistle:—

Beauty, frail flower, that every season fears,
*Blooms* in thy colours *for a thousand years.*

From fate like this my truth-supported lays,
Ev'n if aspiring to thy pencil's praise,
Would flow secure: but humbler aims are mine;
Know, when to thee I consecrate the line,
'Tis but to thank thy genius for the ray
Which pours on Fresnoy's rules a fuller day:
Those candid strictures, those reflections new,
Refin'd by taste, yet still as nature true,
Which, blended here with his instructive strains,
Shall bid thy art inherit new domains;
Give her in Albion as in Greece to rule,
And guide (what thou hast form'd) a British School.

And, O, if aught thy Poet can pretend
Beyond his fav'rite wish to call thee friend,
Be it that here his tuneful toil has drest
The Muse of Fresnoy in a modern vest;
And, with what skill his fancy could bestow,
Taught the close folds to take an easier flow;
Be it, that here thy partial smile approv'd
The pains he lavish'd on the art he lov'd.

W. MASON.

*Oct.* 10. 1782.

# PREFACE.

THE poem of M. du Fresnoy, when considered as a treatise on Painting, may unquestionably claim the merit of giving the leading principles of the art with more precision, conciseness, and accuracy, than any work of the kind that has either preceded or followed it; yet as it was published about the middle of the seventeenth century, many of the precepts it contains have been so frequently repeated by later writers, that they have lost the air of novelty, and will, consequently, now be held common; some of them too may, perhaps, not be so generally true as to claim the authority of absolute rules: yet the reader of taste will always be pleased to see a Frenchman holding out to his countrymen the study of nature, and the chaste models of antiquity, when (if we except Le Seur and Nicolo Poussin, who were Fresnoy's contemporaries) so few painters of that nation have regarded either of these archetypes. The modern artist also will be proud to emulate that simplicity of style, which this work has for more than a century recommended; and which, having only very lately got the better of fluttering drapery and theatrical attitude, is become one of the principal tests of picturesque excellence.

But if the text may have lost somewhat of its original merit, the notes of M. du Piles, which have hitherto accompanied it, have lost much more. Indeed, it may be doubted whether they ever had merit in any

considerable degree. Certain it is that they contain such a parade of common-place quotation, with so small a degree of illustrative science, that I have thought proper to expel them from this edition, in order to make room for their betters.

As to the poetical powers of my author, I do not suppose that these alone would ever have given him a place in the numerous libraries which he now holds; and I have, therefore, often wondered that M. de Voltaire, when he gave an account of the authors who appeared in the age of Louis XIV., should dismiss Fresnoy with saying, in his decisive manner, that "his poem has succeeded with such persons as could bear to read Latin verse, not of the Augustan age." * This is the criticism of a mere poet. Nobody, I should suppose, ever read Fresnoy to admire, or even criticise his versification, but either to be instructed by him as a Painter, or improved as a Virtuoso.

It was this latter motive only, I confess, that led me to attempt the following translation, which was begun in very early youth, with a double view of implanting in my own memory the principles of a favourite art, and of acquiring a habit of versification, for which purpose the close and condensed style of the original seemed peculiarly calculated, especially when considered as a sort of school exercise. However, the task proved so difficult, that when I had gone through a part of it I remitted of my diligence, and proceeded at such separate intervals, that I had passed many posterior productions through the press before this was brought to any conclusion in manuscript; and after it

* Du Frenoi (Charles), né à Paris, 1611, peintre et poete. Son poeme de la peinture a réussi auprès de ceux qui peuvent lire d'autres vers Latins que ceux du siècle d'Auguste.
Siècle de Louis XIV. tom. 1.

was so, it lay long neglected, and would certainly have never been made public, had not Sir Joshua Reynolds requested a sight of it, and made an obliging offer of illustrating it by a series of his own notes. This prompted me to revise it with all possible accuracy; and as I had preserved the strictures which my late excellent friend Mr. Gray had made many years before on the version, as it then stood, I attended to each of them in their order with that deference which every criticism of his must demand. Besides this, as much more time was now elapsed since I had perused the copy, my own eye was become more open to its defects. I found the rule which my author had given to his Painter full as useful to a writer :—

> " Ast ubi consilium deerit sapientis amici,
> Id tempus dabit, atque mora intermissa labori."

And I may say, with truth, that having become from this circumstance as impartial, if not as fastidious, to my own work, as any other critic could possibly have been, I hardly left a single line in it without giving it what I thought an emendation. It is not, therefore, as a juvenile work that I now present it to the public; but as one which I have improved to the utmost of my mature abilities, in order to make it more worthy of its Annotator.

In the preceding Epistle I have obviated, I hope, every suspicion of arrogance in attempting this work after Mr. Dryden. The single consideration that his version was in prose were in itself sufficient; because, as Mr. Pope has justly observed, verse and even rhyme is the best mode of conveying preceptive truths, " as in this way they are more shortly expressed and more easily retained." * Still less need I make an apology

* See his Advertisement before his Essay on Man.

for undertaking it after Mr. Wills, who, in the year 1754, published a translation of it in metre without rhyme. *

This gentleman, a Painter by profession, assumed for his motto,

Tractant fabrilia fabri;

but however adroit he might be in handling the tools of his own art, candour must own that the tools of a Poet and a translator were beyond his management: attempting also a task absolutely impossible, that of expressing the sense of his author in an equal number of lines, he produced a version, which (if it was ever read through by any person except myself) is now totally forgotten. Nevertheless, I must do him the justice to own, that he understood the original text; that he detected some errors in Mr. Dryden's translation, which had escaped Mr. Jervas (assisted, as it is said, by his friend Mr. Pope) in that corrected edition which Mr. Graham inscribed to the Earl of Burlington; and that I have myself sometimes profited by his labours. It is also from his edition that I reprint the following life of the Author, which was drawn up from Felibien and other Biographers by the late Dr. Birch, who, with his usual industry, has collected all they have said on Fresnoy's subject.

* I call it so rather than blank verse, because it was devoid of all harmony of numbers. The beginning, which I shall here insert, is a sufficient proof of the truth of this assertion: —

As Painting, Poesy, so similar
To Poesy be Painting: emulous
Alike, each to her sister doth refer,
Alternate change the office and the name;
Mute verse is this, that speaking picture call'd.

From this little specimen the reader will easily form a judgment of the whole.

THE

# LIFE

OF

# MONS. DU FRESNOY.

---

CHARLES ALPHONSE DU FRESNOY was born at Paris in the year 1611. His father, who was an eminent apothecary in that city, intending him for the profession of physic, gave him as good an education as possible. During the first year, which he spent at the college, he made a very considerable progress in his studies; but as soon as he was raised to the higher classes, and began to contract a taste of poetry, his genius for it opened itself, and he carried all the prizes in it, which were proposed to excite the emulation of his fellow-students. His inclination for it was heightened by exercise; and his earliest performances showed, that he was capable of becoming one of the greatest poets of his age, if his love of painting, which equally possessed him, had not divided his time and application. At last he laid aside all thoughts of the study of physic, and declared absolutely for that of painting, notwithstanding the opposition of his parents, who, by all kinds of severity, endeavoured to divert him from pursuing his passion for that art, the profession of which they unjustly considered in a very con-

temptible light. But the strength of his inclination defeating all the measures taken to suppress it, he took the first opportunity of cultivating his favourite study.

He was nineteen or twenty years of age when he began to learn to design under Francis Perier; and having spent two years in the school of that painter, and of Simon Voüet, he thought proper to take a journey into Italy, where he arrived in the end of 1633, or the beginning of 1634.

As he had, during his studies, applied himself very much to that of geometry, he began, upon his coming to Rome, to paint landscapes, buildings, and ancient ruins. But, for the first two years of his residence in that city, he had the utmost difficulty to support himself, being abandoned by his parents, who resented his having rejected their advice in the choice of his profession, and the little stock of money which he had provided before he left France, proving scarce sufficient for the expenses of his journey to Italy. Being destitute, therefore, of friends and acquaintance at Rome, he was reduced to such distress, that his chief subsistence for the greatest part of that time was bread and a small quantity of cheese. But he diverted the sense of uneasy circumstances by an intense and indefatigable application to painting, till the arrival of the celebrated Peter Mignard, who had been the companion of his studies under Voüet, set him more at ease. They immediately engaged in the strictest friendship, living together in the same house, and being commonly known at Rome by the name of the INSEPARABLES, they were employed by the Cardinal of Lyons in copying all the best pieces in the Farnese palace. But their principal study was the works of Raffaelle and other great masters, and the

antiques; and they were constant in their attendance every evening at the academy, in designing after models. Mignard had superior talents in practice; but Du Fresnoy was a greater master of the rules, history, and theory of his profession. They communicated to each other their remarks and sentiments; Du Fresnoy furnishing his friend with noble and excellent ideas, and the latter instructing the former to paint with greater expedition and ease.

Poetry shared with Painting the time and thoughts of Du Fresnoy, who, as he penetrated into the secrets of the latter art, wrote down his observations; and having at last acquired a full knowledge of the subject, formed a design of writing a Poem upon it, which he did not finish till many years afterwards, when he had consulted the best writers, and examined with the utmost care the most admired pictures in Italy.

While he resided there he painted several pictures, particularly the Ruins of the Campo Vaccino, with the City of Rome in the figure of a woman; a young woman of Athens going to see the monument of a lover; Æneas carrying his father to his tomb; Mars finding Lavinia sleeping on the banks of the Tyber descending from his chariot, and lifting up the veil which covered her, which is one of his best pieces; the birth of Venus, and that of Cupid. He had a peculiar esteem for the works of Titian, several of which he copied, imitating that excellent Painter in his colouring, as he did Carracci in his design.

About the year 1653 he went with Mignard to Venice *,

* This is the account of Mons. Felibien, *Entretiens sur les Vies et sur les Ouvrages de plus excellens Peintres*, tom. xi. edit. *Lond.* 1705, p. 333. But the late author of *Abrégé de la Vie de plus fameux Peintres*, part xi. p. 284. edit. Par. 1745, in 4to. says, that Fresnoy went to Venice without Mignard; and that the latter, being importuned by the letters of the former, made a visit to him in that city.

and travelled throughout Lombardy; and during his stay in that city painted a Venus for Signor Mark Paruta, a noble Venetian, and a Madonna, a half-length. These pictures showed that he had not studied those of Titian without success. Here the two friends separated, Mignard returning to Rome, and Du Fresnoy to France. He had read his Poem to the best painters in all places through which he passed, and particularly to Albano and Guercino, then at Bologna; and he consulted several men famous for their skill in polite literature.

He arrived at Paris in 1656, where he lodged with Mons. Potel, Greffier of the council, in the street Beautreillis, where he painted a small room; afterwards a picture for the altar of the church of St. Margaret in the suburb St. Antoine. Mons. Bordier, intendant of the finances, who was then finishing his house of Rinci, now Livry, having seen this picture, was so highly pleased with it, that he took Du Fresnoy to that house, which is but two leagues from Paris, to paint the Salon. In the ceiling was represented the burning of Troy; Venus is standing by Paris, who makes her remark how the fire consumes that great city; in the front is the God of the River, which runs by it, and other deities; this is one of his best performances, both for disposition and colouring. He afterwards painted a considerable number of pictures for the cabinets of the curious, particularly an altar-piece for the church of Lagni, representing the Assumption of the Virgin and the Twelve Apostles, all as large as life. At the Hôtel d'Erval (now d'Armenonville) he painted several pictures, and among them a ceiling of a room with four beautiful landscapes, the figures of which were by Mignard. As he understood architecture very well, he drew

for Mons. de Vilargelé all the designs of a house which that gentleman built four leagues from Avignon; as likewise those for the Hôtel de Lyonne, and for that of the Grand Prior de Souvré. The high altar of the Filles-Dieu, in the street of St. Denis, was also designed by him.

Though he had finished his poem before he had left Italy, and communicated it, as has been already mentioned, to the best judges of that country; yet after his return to France he continued still to revise it, with a view to treat more at length of some things, which did not seem to him sufficiently explained. This employment took up no small part of his time, and was the reason of his not having finished so many pictures as he might otherwise have done. And though he was desirous to see his work in print, he thought it improper to publish it without a French translation, which he deferred undertaking from time to time, out of diffidence of his own skill in his native language, which he had in some measure lost by his long residence in Italy. Mons. de Piles was therefore at last induced, at his desire, and by the merit of the Poem, to translate it into French, his version being revised by Du Fresnoy himself; and the latter had begun a commentary upon it, when he was seized with a palsy; and after languishing four or five months under it, died at the house of one of his brothers at Villiers-le-bel, four leagues from Paris, in 1665, at the age of fifty-four, and was interred in the parish church there. He had quitted his lodgings at Mons. Potel's, upon Mignard's return to Paris in 1658, and the two friends lived together from that time till the death of Du Fresnoy.

His poem was not published till three years after

his death, when it was printed at Paris in duodecimo, with the French version and remarks of Mons. de Piles, and has been justly admired for its elegance and perspicuity.

THE

# ART OF PAINTING,

WITH

THE ORIGINAL TEXT SUBJOINED.

# THE ART OF PAINTING.

TRUE Poetry the Painter's power displays;
True Painting emulates the Poet's lays;
The rival sisters, fond of equal fame,
Alternate change their office and their name;
Bid silent Poetry the canvass warm,
The tuneful page with speaking picture charm.
What to the ear sublimer rapture brings,
That strain alone the genuine Poet sings;
That form alone where glows peculiar grace,
The genuine Painter condescends to trace:
No sordid theme will verse or paint admit,
Unworthy colours, if unworthy wit.
From you, blest Pair! Religion deigns to claim
Her sacred honours; at her awful name

## DE ARTE GRAPHICA.

UT Pictura Poesis erit; similisque Poesi
Sit Pictura; refert par æmula quæque sororem,
Alternantque vices et nomina; muta Poesis
Dicitur hæc, Pictura loquens solet illa vocari.
Quod fuit auditu gratum cecinere Poetæ;
Quod pulchrum aspectu Pictores pingere curant:
Quæque Poetarum numeris indigna fuêre,
Non eadem Pictorum operam studiumque merentur.
Ambæ quippe sacros ad religionis honores
Sidereos superant ignes, aulamque Tonantis

High o'er the stars you take your soaring flight,
And rove the regions of supernal light;
Attend to lays that flows from tongues divine,
Undazzled gaze where charms seraphic shine;
Trace beauty's beam to its eternal spring,
And pure to man the fire celestial bring.
  Then round this globe on joint pursuit ye stray,
Time's ample annals studiously survey;
And from the eddies of Oblivion's stream
Propitious snatch each memorable theme.
  Thus to each form, in heaven, and earth, and sea,
That wins with grace, or awes with dignity,
To each exalted deed, which dares to claim
The glorious meed of an immortal fame,
That meed ye grant. Hence, to remotest age,
The Hero's soul darts from the Poet's page,
Hence, from the canvass still, with wonted state,
He lives, he breathes, he braves the frown of Fate,
Such powers, such praises, heaven-born Pair, belong
To magic colouring, and creative song.
  But here I pause, nor ask Pieria's train,
Nor Phœbus' self to elevate the strâin:

Ingressæ, Divûm aspectu, alloquioque fruuntur;
Oraque magna Deûm, et dicta observata reportant,
Cœlestemque suorum operum mortalibus ignem.
  Inde per hunc Orbem studiis doëuntibus errant,
Carpentes quæ digna sui, revolutaque lustrant
Tempora, quærendis consortibus argumentis.
  Denique quæcunque in cœlo, terrâque, marique
Longius in tempus durare, ut pulchra merentur,
Nobilitate suâ, claroque insignia casu,
Dives et ampla manet Pictores atque Poetas
Materies; inde alta sonant per sæcula mundo
Nomina, magnanimis Heroibus inde superstes
Gloria, perpetuoque operum miracula restant:
Tantus inest divis honor artibus atque potestas.
  Non mihi Pieridum chorus hic, nec Apollo vocandus,
Majus ut eloquium numeris, aut gratia fandi

Vain is the flow'ry verse, when reasoning sage
And sober precept fill the studied page;
Enough if there the fluent numbers please,
With native clearness, and instructive ease.
Nor shall my rules the Artist's hand confine,
Whom practice gives to strike the free design;
Or banish Fancy from her fairy plains,
Or fetter Genius in didactic chains:
No, 't is their liberal purpose to convey
That scientific skill which wins its way
On docile nature, and transmits to youth,
Talents to reach, and taste to relish truth;
While inborn Genius from their aid receives
Each supplemental art that practice gives.
[a] 'T is Painting's first chief business to explore
What lovelier forms in Nature's boundless store
Are best to art and antient taste allied,
For antient taste those forms has best applied.
Till this be learn'd, how all things disagree!
How all one wretched, blind barbarity!

Dogmaticis illustret opus rationibus horrens:
Cum nitidâ tantùm et facili digesta loquelâ,
Ornari præcepta negent, contenta doceri.
Nec mihi mens animusve fuit constringere nodos
Artificum manibus, quos tantùm dirigit usus;
Indolis ut vigor inde potens obstrictus hebescat,
Normarum numero immani, Geniumque moretur:
Sed rerum ut pollens ars cognitione, gradatim
Naturæ sese insinuet, verique capace
Transeat in Genium; Geniusque usu induat artem.
[b] Præcipua imprimis artisque potissima pars est,
Nôsse quid in rebus natura creârit ad artem
Pulchrius, idque modum juxta, mentemque vetustam;
Quâ sine barbaries cæca et temeraria pulchrum

[a] I. Of the Beautiful.
[b] I. De Pulchro.

The fool to native ignorance confined,
No beauty beaming on his clouded mind:
Untaught to relish, yet too proud to learn,
He scorns the grace his dulness can't discern.
Hence reason to caprice resigns the stage,
And hence that maxim of the antient sage,
" Of all vain fools with coxcomb talents curst,
" Bad Painters and bad Poets are the worst."
When first the orient rays of beauty move
The conscious soul, they light the lamp of love;
Love wakes those warm desires that prompt our chace,
To follow and to fix each flying grace;
But earth-born graces sparingly impart
The symmetry supreme of perfect art:
For though our casual glance may sometimes meet
With charms that strike the soul, and seem complete,
Yet if those charms too closely we define,
Content to copy nature line for line,
Our end is lost. Not such the Master's care,
Curious he culls the perfect from the fair;
Judge of his art, through beauty's realm he flies,
Selects, combines, improves, diversifies;
With nimble step pursues the fleeting throng,
And clasps each Venus as she glides along.

Negligit, insultans ignotæ audacior arti,
Ut curare nequit, quæ non modo noverit esse;
Illud apud veteres fuit unde notabile dictum,
" Nil Pictore malo securius atque Poetâ."
Cognita amas, et amata cupis, sequerisque cupita;
Passibus assequeris tandem quæ fervidus urges:
Illa tamen quæ pulchra decent; non omnia casus
Qualiacunque dabunt, etiamve simillima veris;
Nam quamcunque modo servili haud sufficit ipsam
Naturam exprimere ad vivum: sed ut arbiter artis,
Seliget ex illâ tantùm pulcherrima Pictor;
Quodque minus pulchrum, aut mendosum, corriget ipse
Marte suo, formæ Veneres captando fugaces.

[c] Yet some there are who indiscreetly stray,
Where purblind practice only points the way;
Who every theoretic truth disdain,
And blunder on mechanically vain.
Some too there are, within whose languid breasts
A lifeless heap of embryo knowledge rests,
When nor the pencil feels their drowsy art,
Nor the skill'd hand explains the meaning heart.
In chains of sloth such talents droop confined:
'Twas not by words Apelles charm'd mankind.
Hear then the Muse: though perfect beauty towers
Above the reach of her descriptive powers,
Yet will she strive some leading rules to draw
From sovereign Nature's universal law;
Stretch her wide view o'er antient Art's domain,
Again establish Reason's legal reign,
Genius again correct with science sage,
And curb luxuriant Fancy's headlong rage.
" Right ever reigns its stated bounds between,
" And taste, like morals, loves the golden mean."

[d] Utque manus grandi nil nomine practica dignum
Assequitur, primum arcanæ quam deficit artis
Lumen, et in præceps abitura ut cæca vagatur;
Sic nihil ars operâ manuum privata supremum
Exequitur, sed languet iners uti vincta lacertos;
Dispositumque typum non linguâ pinxit Apelles.
Ergo licet totâ normam haud possimus in arte
Ponere, (cum nequeant quæ sunt pulcherrima dici,)
Nitimur hæc paucis, scrutati summa magistræ
Dogmata Naturæ, artisque exemplaria prima
Altius intuiti; sic mens habilisque facultas
Indolis excolitur, Geniumque Scientia complet;
Luxuriansque in monstra furor compescitur Arte.
" *Est modus in rebus, sunt certi denique fines,*
" *Quos ultra citraque nequit consistere rectum.*"

[c] II. Of Theory and Practice.

[d] II. De Speculatione et Praxi.

[e] Some lofty theme let judgment first supply,
Supremely fraught with grace and majesty;
For fancy copious, free to every charm
That lines can circumscribe or colours warm;
Still happier, if that artful theme dispense
A poignant moral and instructive sense.
[f] Then let the virgin canvass smooth expand,
To claim the sketch and tempt the Artist's hand:
Then, bold INVENTION, all the powers diffuse,
Of all thy sisters thou the noblest muse:
Thee every art, thee every grace inspires,
Thee Phœbus fills with all his brightest fires.
[g] Choose such judicious force of shade and light
As suits the theme, and satisfies the sight:
Weigh part with part, and with prophetic eye
The future power of all thy tints descry;
And those, those only on the canvass place,
Whose hues are social, whose effect is grace.

[h] His positis, erit optandum thema, nobile, pulchrum,
Quodque venustatum, circa formam atque colorem
Sponte capax, amplam emeritæ mox præbeat Arti
Materiam, retegens aliquid salis et documenti.
[i] Tandem opus aggredior; primoque occurrit in albo
Disponenda typi, concepta potente Minervâ,
Machina, quæ nostris INVENTIO dicitur oris,
Illa quidem priùs ingenuis instructa sororum
Artibus Aonidum, et Phœbi sublimior æstu.
[k] Quærendasque inter posituras, luminis, umbræ,
Atque futurorum jam præsentire colorum
Par erit harmoniam, captando ab utrisque venustum.

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[e] III. Of the Subject.
[f] INVENTION, the first Part of Painting.
[g] IV. Disposition, or Economy of the whole.
[h] III. De Argumento
[i] INVENTIO, prima Picturæ Pars.
[k] IV. Dispositio, sive Operis totius Œconomia.

[l] Vivid and faithful to the historic page,
Express the customs, manners, forms, and age;
[m] Nor paint conspicuous on the foremost plain
Whate'er is false, impertinent, or vain;
But like the Tragic Muse, thy lustre throw,
Where the chief action claims its warmest glow.
This rare, this arduous task no rules can teach,
No skill'd preceptor point, no practice reach;
'Tis taste, 'tis genius, 'tis the heav'nly ray
Prometheus ravish'd from the car of day.
In Egypt first the infant art appear'd,
Rude and unform'd; but when to Greece she steer'd
Her prosperous course, fair Fancy met the maid;
Wit, Reason, Judgment, lent their powerful aid;
Till all complete the gradual wonder shone,
And vanquish'd Nature own'd herself outdone.

[n] Sit thematis genuina ac viva expressio, juxtà
Textum antiquorum, propriis cum tempore formis.
[o] Nec quod inane, nihil facit ad rem, sive videtur
Improprium, minimèque urgens, potiora tenebit
Ornamenta operis; Tragicæ sed lege sororis,
Summa ubi res agitur, vis summa requiritur Artis.
Ista labore gravi, studio, monitisque magistri
Ardua pars nequit addisci: rarissima namque,
Ni priùs æthereo rapuit quod ab axe Prometheus
Sit jubar infusum menti cum flamine vitæ.
Mortali haud cuivis divina hæc munera dantur;
*Non uti* Dædaleam *licet omnibus ire Corinthum.*
Ægypto informis quondam pictura reperta,
Græcorum studiis, et mentis acumine crevit:
Egregiis tandem illustrata et adulta magistris,
Naturam visa est miro superare labore.

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[l] V. The Subject to be treated faithfully.

[m] VI. Every foreign Ornament to be rejected.

[n] V. Fidelitas Argumenti.

[o] VI. Inane rejiciendum.

'Twas there the goddess fix'd her blest abodes,
There reign'd in Corinth, Athens, Sicyon, Rhodes.
Her various votaries various talents crown'd,
Yet each alike her inspiration own'd:
Witness those marble miracles of grace,
Those tests of symmetry where still we trace
All art's perfection. With reluctant gaze
To these the genius of succeeding days
Looks dazzled up, and, as their glories spread,
Hides in his mantle his diminish'd head.
[p] Learn them from Greece, ye youths, Proportion's law,
Inform'd by her, each just POSITION draw;
Skilful to range each large unequal part,
With varied motion and contrasted art;
Full in the front the nobler limbs to place,
And poise each figure on its central base.
But chief from her that flowing outline take,
Which floats, in wavy windings, like the snake,
Or lambent flame; which, ample, broad, and long,
Relieved not swell'd, at once both light and strong,

Quos inter, graphidos gymnasia prima fuêre
Portus Athenarum, Sicyon, Rhodes, atque Corinthus,
Disparia inter se modicùm ratione laboris;
Ut patet ex veterum statuis, formæ atque decoris
Archetypis; queis posterior nil protulit ætas
Condignum, et non inferius longè, arte modoque.
[q] Horum igitur vera ad normam positura legetur:
Grandia, inæqualis, formosaque partibus amplis
Anteriora dabit membra, in contraria motu
Diverso variata, suo libratáque centro.
Membrorumque sinus ignis flammantis ad instar,
Serpenti undantes flexu; sed lævi, plana,
Magnaque signa, quasi sine tubere subdita tactu,

[p] VII. DESIGN OF POSITION, the second Part of Painting.

[q] VII. GRAPHIS seu POSITURA secunda Picturæ Pars.

Glides through the graceful whole. Her art divine
Cuts not, in parts minute, the tame design,
But by a few bold strokes, distinct and free,
Calls forth the charms of perfect symmetry.
True to anatomy, more true to grace,
She bids each muscle know its native place;
Bids small from great in just gradation rise,
And, at one visual point, approach the eyes.
Yet deem not, youths, that Perspective can give
Those charms complete by which your works shall live:
What though her rules may to your hand impart
A quick mechanic substitute for art,
Yet formal, geometric shapes she draws;
Hence the true Genius scorns her rigid laws;
By Nature taught, he strikes th' unerring lines,
Consults his eye, and as he sees designs.
[r] Man's changeful race, the sport of chance and time,
Varies no less in aspect than in clime;
Mark well the difference, and let each be seen
Of various age, complexion, hair, and mien.

Ex longo deducta fluant, non secta minutim.
Insertisque toris sint nota ligamina, juxta
Compagem anatomes, et membrificatio Græco
Deformata modo, paucisque expressa lacertis,
Qualis, apud veteres; totoque Eurythmia partes
Componat; genitumque suo generante sequenti
Sit minus, et puncto videantur cuncta sub uno.
Regula certa licet nequeat prospectica dici,
Aut complimentum graphidos; sed in arte juvamen,
Et modus accelerans operandi: at corpora falso
Sub visu in multis referens, mendosa labascit:
Nam Geometralem nunquam sunt corpora juxtâ
Mensuram depicta oculis, sed qualia visa.
Non eadem formæ species, non omnibus ætas
Æqualis, similesque color, crinesque figuris:
Nam, variis velut orta plagis, gens dispare vultu est.

[r] VIII. Variety in the Figures. [s] VIII. Varietas in Figuris.

[t] Yet to each separate form adapt with care
Such limbs, such robes, such attitude and air,
As best befit the head, and best combine
To make one whole, one uniform design:
[u] Learn action from the dumb; the dumb shall teach
How happiest to supply the want of speech.
[x] Fair in the front, in all the blaze of light,
The Hero of thy piece should meet the sight,
Supreme in beauty; lavish here thine art,
And bid him boldly from the canvass start:
[y] While round that sov'reign form th' inferior train
In groups collected fill the pictured plain;
Fill, but not crowd: for oft some open space
Must part their ranks and leave a vacant place;
Lest artlessly dispersed the sever'd crew
At random rush on our bewilder'd view;
Or parts with parts, in thick confusion bound,
Spread a tumultuous chaos o'er the ground.

[z] Singula membra, suo capiti conformia, fiant
Unum idemque simul corpus cum vestibus ipsis:
[a] Mutorumque silens positura imitabitur actus.
[b] Prima figurarum: seu princeps dramatis, ultrò
Prosiliat media in tabula, sub lumine primo
Pulchrior ante alias, reliquis nec operta figuris.
[c] Agglomerata simul sint membra, ipsæque figuræ
Stipentur, circumque globos locus usque vacabit;
Nè, malè dispersis dum visus ubique figuris
Dividitur, cuncfisque operis fervente tumultu
Partibus implicitis, crepitans confusio surgat.

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[t] IX. Conformity of the Limbs and Drapery to the Head.
[u] X. Action of the Mutes to be imitated.
[x] XI. The principal Figure.
[y] XII. Groups of Figures.
[z] IX. Figura sit una Membris et Vestibus.
[a] X. Mutorum Actiones imitandæ.
[b] XI. Figura princeps.
[b] XII. Figurarum Globi seu Cumuli.

[d] In every figured group the judging eye
Demands the charms of contrariety;
In forms, in attitudes, expects to trace
Distinct inflections, and contrasted grace,
Where art diversely leads each changeful line,
Opposes, breaks, divides the whole design:
Thus, when the rest in front their charms display
Let one with face averted turn away;
Shoulders oppose to breasts, and left to right,
With parts that meet and parts that shun the sight.
This rule, in practice uniformly true,
Extends alike to many forms or few.
[e] Yet keep through all the piece a perfect poise:
If here in frequent troops the figures rise,
There let some object tower with equal pride;
And so arrange each correspondent side,
That, through the well-connected plan, appear
No cold vacuity, no desert drear.

[f] Inque figurarum cumulis non omnibus idem
Corporis inflexus, motusque; vel artubus omnes
Conversis pariter non connitantur eodem;
Sed quædam in diversa trahant contraria membra,
Transverséque aliis pugnent, et cætera frangant.
Pluribus adversis aversam oppone figuram,
Pectoribusque humeros, et dextera membra sinistris,
Seu multis constabit opus, paucisve figuris.
[g] Altera pars tabulæ vacuo neu frigida campo,
Aut deserta siet, dum pluribus altera formis
Fervida mole sua supremam exsurgit ad oram.
Sed tibi sic positis respondeat utraque rebus,
Ut si aliquid sursum se parte attollat in unâ,
Sic aliquid parte ex aliâ consurget, et ambas
Æquiparet, geminas cumulando æqualiter oras.

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[d] XIII. Diversity of Attitude in Groups.
[e] XIV. A Balance to be kept in the Picture.
[f] XIII. Posiurarum Diversitas in Cumulis.
[g] XIV. Tabulæ Libramentum.

[h] Say does the poet glow with genuine rage,
Who crowds with pomp and noise his bustling stage?
Devoid alike of taste that Painter deem,
Whose flutt'ring works with num'rous figures teem;
A task so various how shall art fulfil,
When oft the simplest forms elude our skill?
But, did the toil succeed, we still should lose
That solemn majesty, that soft repose,
Dear to the curious eye, and only found,
Where few fair objects fill an ample ground.
Yet if some grand important theme demand
Of many needful forms a busy band,
Judgment will so the several groups unite,
That one compacted whole shall meet the sight.
[i] The joints in each extreme distinctly treat,
Nor e'er conceal the outline of the feet.
[k] The hands alike demand to be exprest
In half-shown figures ranged behind the rest;

[l] Pluribus implicitum personis drama supremo
In genere, ut rarum est, multis ita densa figuris
Rarior est tabula excellens; vel adhuc ferè nulla
Præstitit in multis, quod vix bene præstat in unâ:
Quippe solet rerum nimio dispersa tumultu,
Majestate carere gravi, requieque decora;
Nec speciosa nitet, vacuo nisi libera campo.
Sed si opere in magno, plures thema grande requirat
Esse figurarum cumulos, spectabitur unâ
Machina tota rei; non singula quæque seorsim.
[m] Præcipua extremis raro internodia membris
Abdita sint; sed summa pedum vestigia nunquam.
[n] Gratia nulla manet, motusque, vigorque figuras

[h] XV. Of the Number of Figures.
[i] XVI. The Joints of the Feet.
[k] XVII. The Motion of the Hands with the Head.
[l] XV. Numerus Figurarum.
[m] XVI. Internodia et Pedes.
[n] XVII. Motus Manuum Motui Capitis jungendus.

Nor can such forms with force or beauty shine,
Save when the head and hands in action join,
[o] Each air constrain'd and forced, each gesture rude,
Whate'er contracts or cramps the attitude,
With scorn discard. When squares or angles join,
When flows in tedious parallel the line,
Acute, obtuse, whene'er the shapes appear,
Or take a formal geometric air,
These all displease, and the disgusted eye
Nauseates the tame and irksome symmetry.
Mark then our former rule *; with contrast strong
And mode transverse the leading lines prolong;
For these in each design, if well exprest,
Give value, force, and lustre to the rest.
[p] Nor yet to Nature such strict homage pay,
As not to quit when Genius leads the way;

Retro aliis subter majori ex parte latentes,
Ni capitis motum manibus commitentur agendo.
[q] Difficiles fugito aspectus contractaque visu
Membra sub ingrato, motusque, actusque coactos;
Quodque refert signis, rectos quodammodo tractus,
Sive parallelos plures simul, et vel acutas,
Vel geometrales (ut quadra, triangula) formas;
Ingratamque pari signorum ex ordine quandam
Symmetriam: sed præcipua in contraria semper
Signa volunt duci transversa, ut diximus anté,*
Summa igitur ratio *signorum* habeatur in omni
Composito; dat enim reliquis pretium, atque vigorem.
[r] Non ita naturæ astanti sis cuique revinctus,
Hanc præter nihil ut genio studioque relinquas;

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Page 265. Rule XIII.

[o] XVIII. What Things are to be avoided in the Distribution of the Piece.

[p] XIX. Nature to be accommodated to Genius.

[q] XVIII. Quæ fugienda in Distributione et Compositione.

[r] XIX. Natura Genio accommodanda.

Nor yet though Genius all his succour sends,
Her mimic powers though ready Memory lends,
Presume from Nature wholly to depart,
For Nature is the arbitress of art.
In Error's grove ten thousand thickets spread,
Ten thousand devious paths our steps mislead;
'Mid curves that vary in perpetual twine,
Truth owns but one direct and perfect line.
[s] Spread then her genuine charms o'er all the piece,
Sublime and perfect as they glow'd in Greece.
Those genuine charms to seize, with zeal explore
The vases, medals, statues, form'd of yore,
Relievos high that swell the column's stem,
Speak from the marble, sparkle from the gem:
Hence all-majestic on th' expanding soul,
In copious tide the bright ideas roll;
Fill it with radiant forms unknown before,
Forms such as demigods and heroes wore.
Here pause and pity our enervate days,
Hopeless to rival their transcendent praise.

Nec sine teste rei natura, artisque magistra,
Quidlibet ingenio, memor ut tantummodo rerum,
Pingere posse putes errorum est plurima sylva,
Multiplicesque viæ, bene agendi terminus unus,
Linea recta velut sola est, et mille recurvæ.
[t] Sed juxta antiquos naturam imitabere pulchram,
Qualem forma rei propria, objectumque requirit.
Non te igitur lateant antiqua numismata, gemmæ,
Vasa, typi, statuæ, cælataque marmora signis,
Quodque refert specie veterum post sæcula mentem;
Splendidior quippe ex illis assurgit imago,
Magnaque se rerum facies aperit meditanti:
Tunc nostri tenuem sæcli miserebere sortem,
Cùm spes nulla siet redituræ æqualis in ævum.

[s] XX. The Antique the Model to be copied.

[t] XX. Signa antiqua Naturæ Modum constituunt.

[u] Peculiar toil on single forms bestow,
There let expression lend its finished glow;
There each variety of tint unite
With the full harmony of shade and light.
[x] Free o'er the limbs the flowing vesture cast,
The light broad folds with grace majestic placed;
And, as each figure turns a different way,
Give the large plaits their corresponding play;
Yet devious oft and swelling from the part,
The flowing robe with ease should seem to start;
Not on the form in stiff adhesion laid,
But well relieved by gentle light and shade.
Where'er a flat vacuity is seen,
There let some shadowy bending intervene,
Above, below, to lead its varied line,
As best may teach the distant folds to join;
And as the limbs by few bold strokes express'd
Excel in beauty, so the liberal vest

[y] Exquisita siet formâ, dum sola figura
Pingitur; et multis variata coloribus esto.
[z] Lati, amplique sinus pannorum, et nobilis ordo
Membra sequens, subter latitantia lumine et umbrâ
Exprimet; ille licet transversus sæpe feratur,
Et circumfusos pannorum porrigat extra
Membra sinus, non contiguos, ipsisque figuræ
Partibus impressos, quasi pannus adhæreat illis;
Sed modicè expressos cum lumine servet et umbris:
Quæque intermissis passim sunt dissita vanis,
Copulet, inductis subtérve, supérve lacernis.
Et membra, ut magnis, paucisque expressa lacertis,
Majestate aliis præstant, forma, atque decore:
Haud secus in pannis, quos supra optavimus amplos,

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[u] XXI. How to paint a single Figure.
[x] XXII. Of Drapery.
[y] XXI. Sola Figura quomodo tractanda.
[z] XXII. Quid in Pannis observandum.

In large, distinct, unwrinkled folds should fly,
Beauty's best handmaid is Simplicity.
To diff'rent ranks adapt their proper robe;
With ample pall let monarchs sweep the globe;
In garb succinct and coarse array the swain;
In light and silken veils the virgin train.
Where in black shade the deeper hollow lies,
Assisting art some midway fold supplies,
That gently meets the light, and gently spreads
To break the hardness of opposing shades.
[a] Each nobler symbol classic sages use,
To mark a Virtue, or adorn a Muse;
Ensigns of war, of peace, or rites divine,
These in thy work with dignity may shine:
[b] But sparingly thy earth-born stores unfold,
Nor load with gems, nor lace with tawdry gold;
Rare things alone are dear in custom's eye,
They lose their value as they multiply.

Perpaucos sinuum flexos, rugasque, striasque,
Membra super, versu faciles, inducere præstat.
Naturæque rei proprius sit pannus, abundans
Patriciis; succinctus erit, crassusque bubulcis,
Mancipiisque; levis, teneris, gracilisque puellis.
Inque cavis maculisque umbrarum aliquando tumescet,
Lumen ut excipiens, operis quâ massa requirit,
Latius extendat, sublatisque aggreget umbris.
[c] Nobilia arma juvant Virtutum ornantque figuras,
Qualia Musarum, Belli, cultusque Deorum.
[d] Nec sit opus nimiùm gemmis auroque refertum;
Rara etenim magno in pretio, sed plurima vili.

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[a] XXIII. Of Picturesque Ornament.
[b] XXIV. Ornament of old and Jewels.
[c] XXIII. Tabulæ Ornamentum.
[d] XXIV. Ornamentum Auri et Gemmarum.

[e] Of absent forms the features to define,
Prepare a model to direct thy line;
[f] Each garb, each custom, with precision trace,
Unite in strict decorum time with place;
[g] And emulous alone of genuine fame,
Be grace, be majesty thy constant aim,
That majesty, that grace so rarely given
To mortal man, nor taught by art but Heaven.
[h] In all to sage propriety attend,
Nor sink the clouds, nor bid the waves ascend;
Lift not the mansions drear of Hell or Night
Above the Thunderer's lofty arch of light;
Nor build the column on an osier base;
But let each object know its native place.
[i] Thy last, thy noblest task remains untold,
Passion to paint, and sentiment unfold:

[k] Quæ deinde ex vero nequeant præsente videri,
Prototypum prius illorum formare juvabit.
[l] Conveniat locus, atque habitus; ritusque decusque
[m] Servetur: Sit nobilitas, Charitumque venustas
(Rarum homini munus, Cœlo, non arte petendum).
Naturæ sit ubique tenor, ratioque sequenda.
[n] Non vicina pedum tabulata excelsa Tonantis
Astra domus depicta gerent, nubesque, notosque;
Nec mare depressum laquearia summa, vel Orcum;
Marmoreamque feret cannis vaga pergula molem:
Congrua sed propriâ semper statione locentur.
[o] Hæc præter, motus animorum, et corde repostos
Exprimere affectus, paucisque coloribus ipsam

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[e] XXV. Of the Model.
[f] XXVI. Union of the Piece.
[g] XXVII. Grace and Majesty.
[h] XXVIII. Every Thing in its proper Place.
[i] XXIX. The Passions.
[k] XXV. Prototypus.
[l] XXVI. Convenientia Rerum cum Scena.
[m] XXVII. Charitas et Nobilitas.
[n] XXVIII. Res quæque Locum suum teneat.
[o] XXIX. Affectus.

Yet how these motions of the mind display,
Can colours catch them, or can lines pourtray?
Who shall our pygmy pencils arm with might
To seize the Soul, and force her into sight?
Jove, Jove alone; his highly favour'd few
Alone can call such miracles to view.
But this to rhet'ric and the schools I leave,
Content from ancient lore one rule to give:
" By tedious toil no passions are express'd,
His hand who feels them strongest paints them best."
[p] Yet shall the Muse with all her force proscribe
Of base and barbarous forms that Gothic tribe,
Which sprung to birth, what time, through lust of sway,
Imperial Latium bade the world obey:
Fierce from the north the headlong demons flew,
The wreaths of Science wither'd at their view;
Plagues were their harbingers, and war accurst,
And luxury, of every fiend the worst:
Then did each Muse behold her triumphs fade,
Then pensive Painting droop'd the languish'd head;

* * *

Pingere posse animam, atque oculis præbere videndam,
" *Hoc opus, hic labor est. Pauci, quos æquus amavit*
" *Jupiter, aut ardens evexit ad æthera virtus,*
" *Dîs similes potuere*" manu miracula tanta.
Hos ego rhetoribus tractandos desero; tantùm
Egregii antiquum memorabo sophisma magistri:
" *Verius affectus animi vigor exprimit ardens,*
" *Soliciti nimiùm quàm sedula cura laboris.*"
[q] Denique nil sapiat Gothorum barbara trito
Ornamenta modo sæclorum et monstra malorum:
Queis ubi bella, famem, et pestem, discordia, luxus,
Et Romanorum res grandior intulit orbi,
Ingenuæ periere artes, periere superbæ
Artificum moles; sua tunc miracula vidit
Ignibus absumi Pictura, latere coacta

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[p] XXX. Gothic Ornament to be avoided.

[q] XXX. Gothorum Ornamenta fugienda.

And sorrowing Sculpture, while the ruthless flame
Involved each trophy of her sister's fame,
Fled to sepulchral cells her own to save,
And lurk'd a patient inmate of the grave.
Meanwhile beneath the frown of angry heaven,
Unworthy every boon its smile had given,
Involved in error's cloud, and scorn'd of light,
The guilty empire sunk. Then horrid Night,
And Dulness drear their murky vigils kept,
In savage gloom the impious ages slept,
Till Genius, starting from his rugged bed,
Full late awoke, the ceaseless tear to shed,
For perish'd art; for those celestial hues,
Which Zeuxis, aided by the Attic Muse,
[r] Gave to the wond'ring eye: she bade his name,
With thine, Apelles, gild the lists of fame;
With thine to colouring's brightest glories soar,
The gods applaud him, and the world adore.
Alas! how lost those magic mixtures all!
No hues of his now animate the wall;

Fornicibus, sortem et reliquam confidere cryptis;
Marmoribusque diu Sculptura jacere sepultis.
Imperium interea, scelerum gravitate fatiscens,
Horrida nox totum invasit, donoque superni
Luminis indignum, errorum caligine mersit,
Impiaque ignaris damnavit sæcla tenebris.
Unde coloratum Graiis huc usque magistris
Nil superest tantorum hominum, quod mente modoque
Nostrates juvet artifices, doceatque laborem;
[s] Nec qui Chromaticês nobis, hoc tempore, partes
Restituat, quales Zeuxis tractaverat olim,
Hujus quando magâ velut arte æquavit Apellem
Pictorum archigraphum, meruitque coloribus altam
Nominis æterni famam, toto orbe sonantem.
Hæc quidem ut in tabulis fallax, sed grata venustas,

[r] Colouring, the third Part of Painting.

[s] Chromatices, tertia Pars Picturæ.

How then shall modern art those hues apply,
How give design its finished dignity?
Return, fair COLOURING! all thy lures prepare,
Each safe deception, every honest snare,
Which brings new lovers to thy sister's train,
Skilful at once to charm, and to retain;
Come, faithful Siren! chaste seducer! say,
What laws control thee, and what powers obey.
Know first, that light displays and shade destroys
Refulgent Nature's variegated dies.
Thus bodies near the light distinctly shine
With rays direct, and as it fades decline.
Thus to the eye opposed with stronger light
They meet its orb, for distance dims the sight.
[t]Learn hence to paint the parts that meet the view
In spheric forms, of bright and equal hue;
While, from the light receding or the eye,
The sinking outlines take a fainter dye.
Lost and confused progressively they fade,
Not fall precipitate from light to shade.

Et complementum graphidos, mirabile visu,
Pulchra vocabatur, sed subdola, lena sororis:
Non tamen hoc lenocinium, fucusque, dolusque
Dedecori fuit unquam; illi sed semper honori,
Laudibus et meritis; hanc ergo nosse juvabit.
Lux varium, vivumque dabit, nullum umbra colorem.
Quo magis adversum est corpus, lucique propinquum.
Clarius est lumen; nam debilitatur eundo.
Quo magis est corpus directum, oculisque propinquum,
Conspicitur melius; nam visus hebescit eundo.
[u] Ergo in corporibus, quæ visa adversa, rotundis,
Integra sunt, extrema abscedant perdita signis
Confusis, non præcipiti labentur in umbram

[t] XXXI. The Conduct of the Tints of Light and Shadow.

[u] XXXI. Tonorum Luminum et Umbrarum Ratio.

This Nature dictates, and this Taste pursues,
Studious in gradual gloom her lights to lose;
The various whole with soft'ning tints to fill,
As if one single head employ'd her skill.
Thus if bold Fancy plan some proud design,
Where many various groups divide or join,
(Though sure from more than three confusion springs,)
One globe of light and shade o'er all she flings;
Yet skill'd the separate masses to dispose,
Where'er, in front, the fuller radiance glows,
Behind, a calm reposing gloom she spreads,
Relieving shades with light, and light with shades.
And as the centre of some convex glass
Draws to a point the congregated mass
Of dazzling rays, that, more than nature bright,
Reflect each image in an orb of light,
While from that point the scatter'd beams retire,
Sink to the verge, and there in shade expire;
So strongly near, so softly distant throw
On all thy rounded groups the circling glow.

Clara gradu, nec adumbrata in clara alta repentè
Prorumpant; sed erit sensim hinc atque inde meatus
Lucis et umbrarum; capitisque unius ad instar,
Totum opus, ex multis quanquam sit partibus, unus
Luminis umbrarumque globus tantummodo fiet,
Sive duas, vel tres ad summum, ubi grandius esset
Divisum pegma in partes statione remotas.
Sintque ita discreti inter se, ratione colorum,
Luminis, umbrarumque, antrorsum ut corpora clara
Obscura umbrarum requies spectanda relinquat;
Claroque exiliant umbrata atque aspera campo.
Ac veluti in speculis convexis, eminet ante
Asperior reipsâ vigor, et vis aucta colorum
Partibus adversis; magis et fuga rupta retrorsum
Illorum est, (ut visa minùs vergentibus oris,)
Corporibus dabimus formas hoc more rotundas.

As is the Sculptor's, such the Painter's aim,
Their labour different, but their end the same;
What from the marble the rude chisel breaks,
The softer pencil from the canvass takes:
And skill'd remoter distances to keep,
Surrounds the outline pale in shadows deep;
While on the front the sparkling lustre plays,
And meets the eye in full meridian blaze.
True Colouring thus, in plastic power excels,
Fair to the visual point her forms she swells,
And lifts them from their flat aërial ground,
Warm as the life, and as the statue round.
[x] In silver clouds in ether's blue domain,
Or the clear mirror of the wat'ry plain,
If chance some solid substance claim a place,
Firm and opaque amid the lucid space,
Rough let it swell and boldly meet the sight,
Mark'd with peculiar strength of shade and light;

Mente modoque igitur plastes, et pictor, eodem
Dispositum tractabit opus; quæ sculptor in orbem
Atterit, hæc rupto procul abscedente colore
Assequitur pictor, fugientiaque illa retrorsum
Jam signata minùs confusa coloribus aufert:
Anteriora quidem directè adversa, colore
Integra vivaci, summo cum lumine et umbra
Antrorsum distincta refert, velut aspera visu;
Sicque super planum inducit leucoma colores,
Hos velut ex ipsâ naturâ immotus eodem
Intuitu circum statuas daret inde rotundas.
[y] Densa figurarum solidis quæ corpora formis
Subdita sunt tactu, non translucent, sed opaca
In translucendi spatio ut super aëra, nubes,
Limpida stagna undarum, et inania cætera debent
Asperiora illis prope circumstantibus esse;
Ut distincta magis firmo cum lumine et umbra,

[x] XXXII. Dense and opaque Bodies with translucent.

[y] XXXII. Corpora densa et opaca translucentibus.

There blend each earthly tint of heaviest sort,
At once to give consistence and support,
While the bright wave, soft cloud, or azure sky,
Light and pellucid from that substance fly.
[z] Permit not two conspicuous lights to shine
With rival radiance in the same design;
But yield to one alone the power to blaze
And spread the extensive vigour of its rays,
There where the noblest figures are display'd;
Thence gild the distant parts, and lessening fade.
As fade the beams which Phœbus from the east
Flings vivid forth to light the distant west,
Gradual those vivid beams forget to shine,
So gradual let thy pictured lights decline.
The sculptured forms which some proud circus grace,
In Parian marble or Corinthian brass,
Illumined thus, give to the gazing eye
Th' expressive head in radiant majesty,
While to each lower limb the fainter ray
Lends only light to mark, but not display:

Et gravioribus ut sustenta coloribus, inter
Aërias species subsistant semper opaca:
Sed contra, procul abscedant perlucida densis,
Corporibus leviora; uti nubes, aër, et undæ.
[a] Non poterunt diversa locis duo lumina eâdem
In tabulâ paria admitti, aut æqualia pingi:
Majus at in mediam lumen cadet usque tabellam
Latius infusum, primis qua summa figuris
Res agitur, circumque oras minuetur eundo:
Utque in progressu jubar attenuatur ab ortu
Solis, ad occasum paulatim, et cessat eundo;
Sic tabulis lumen, tota in compage colorum,
Primo à fonte, minùs sensim declinat eundo.
Majus ut in statuis, per compita stantibus urbis,
Lumen habent partes superæ, minus inferioris;

[z] XXXIII. There must not be two equal Lights in the Picture.

[a] XXXIII. Non duo ex Cœlo Lumina in Tabulam æqualia.

So let thy pencil fling its beams around,
Nor e'er with darker shades their force confound.
For shades too dark dissever'd shapes will give,
And sink the parts their softness would relieve:
Then only well relieved, when like a veil
Round the full lights the wand'ring shadows steal;
Then only justly spread, when to the sight
A breadth of shade pursues a breadth of light.
This charm to give, great Titian wisely made
The cluster'd grapes his rule of light and shade.

[b] White, when it shines with unstain'd lustre clear
May bear an object back, or bring it near;
Aided by black it to the front aspires,
That aid withdrawn it distantly retires;
But black unmix'd, of darkest midnight hue,
Still calls each object nearer to the view.

[c] Whate'er we spy through colour'd light or air
A stain congenial on their surface bear,
While neighb'ring forms by joint reflection give
And mutual take the dyes that they receive.

Idem erit in tabulis; majorque nec umbra, vel ater
Membra figurarum intrabit color, atque secabit:
Corpora sed circum umbra cavis latitabit oberrans;
Atque ita quæretur lux opportuna figuris,
Ut latè infusum lumen lata umbra sequatur.
Unde, nec immeritò, fertur Titianus ubique
Lucis et umbrarum normam appellâsse *racemum*.

[d] Purum album esse potest propiusque magisque remotum:
Cum nigro antevenit propiùs; fugit absque remotum;
Purum autem nigrum antrorsum venit usque propinquum.
Lux fucata suo tingit miscetque colore
Corpora, sicque suo, per quem lux funditur, aër.

[e] Corpora juncta simul, circumfusosque colores
Excipiunt, propriumque aliis radiosa reflectunt.

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[b] XXXIV. Of White and Black.

[c] XXXV. The Reflection of Colours.

[d] XXXIV. Album et Nigrum.

[e] XXXV. Colorum Reflectio.

[f] But where on both alike one equal light
Diffusive spreads, the blending tints unite.
For *breaking* colours thus (the ancient phrase
By Artists used) fair Venice claims our praise:
She, cautious to transgress so sage a rule,
Confined to soberest tints her learned school;
For though she loved by varied mode to join
Tumultuous crowds in one immense design,
Yet there we ne'er condemn such hostile hues,
As cut the parts or glaringly confuse;
In tinsel trim no foppish form is drest,
Still flows in graceful unity the vest;
And o'er that vest a kindred mantle spreads,
Unvaried but by power of lights and shades,
Which, mildly mixing every social dye,
Unites the whole in loveliest harmony.
[g] When small the space, or pure the ambient air,
Each form is seen in bright precision clear;

[h] Pluribus in solidis liquidâ sub luce propinquis,
Participes, mixtosque simul decet esse colores.
Hanc normam Veneti pictores ritè sequuti,
(Quæ fuit antiquis *corruptio* dicta *colorum*,)
Cùm plures opere in magno posuêre figuras,
Nè conjuncta simul variorum inimica colorum
Congeries formam implicitam, et concisa minutis
Membra daret pannis, totam unamquamque figuram
Affini, aut uno tantùm vestire colore,
Sunt soliti; variando tonis tunicamque, togamque,
Carbaseosque sinus, vel amicum in lumine et umbra
Contiguis circum rebus sociando colorem.
[i] Qua minus est spatii aërei, aut quà purior aër,
Cuncta magis distincta patent, speciesque reservant:

[f] XXXVI. The Union of Colours.
[g] XXXVII. Of the Interposition of Air.
[h] XXXVI. Usus Colorum.
[i] XXXVII. Aër interpositus.

But if thick clouds that purity deface,
If far extend that intervening space,
There all confused the objects faintly rise,
As if prepared to vanish from our eyes.
[k] Give then each foremost part a touch so bright,
That o'er the rest its domineering light
May much prevail; yet, relative in all,
Let greater parts advance before the small.
[l] Minuter forms, when distantly we trace,
Are mingled all in one compacted mass;
Such the light leaves that clothe remoter woods,
And such the waves on wide extended floods.
[m] Let each contiguous part be firm allied,
Nor labour less the separate to divide;
Yet so divide that to th' approving eye
They both at small and pleasing distance lie.
[n] Forbid two hostile colours close to meet,
And win with middle tints their union sweet;

Quâque magis densus nebulis, aut plurimus aër
[o] Amplum inter fuerit spatium porrectus, in auras
Confundet rerum species, et perdet inanes.
Anteriora magis semper finita, remotis
Incertis dominentur et abscedentibus, idque
More relativo, ut majora minoribus extent.
[p] Cuncta minuta procul massam densantur in unam;
Ut folia arboribus sylvarum, et in æquore fluctus.
[q] Contigua inter se coëant, sed dissita distent,
Distabuntque tamen grato, et discrimine parvo.
[r] Extrema extremis contraria jungere noli;
Sed medio sint usque gradu sociata coloris.

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[k] XXXVIII. The Relation of Distances.
[l] XXXIX. Of Bodies which are distanced.
[m] XL. Of Contiguous and separated Bodies.
[n] XLI. Colours very opposite to each other never to be joined.
[o] XXXVIII. Distantiarum Relatio.
[p] XXXIX. Corpora procul distantia.
[q] XL. Contigua et dissita.
[r] XLI. Contraria extrema fugienda.

Yet varying all thy tones, let some aspire
[s] Fiercely in front, some tenderly retire.
[t] Vain is the hope by colouring to display
The bright effulgence of the noontide ray,
Or paint the full-orb'd ruler of the skies
With pencils dipp'd in dull terrestrial dyes:
But when mild Evening sheds her golden light;
When Morn appears array'd in modest white;
When soft suffusion of the vernal shower
Dims the pale sun; or at the thund'ring hour,
When, wrapt in crimson clouds, he hides his head,
Then catch the glow and on the canvass spread.
[u] Bodies of polish'd or transparent tone,
Of metal, crystal, iv'ry, wood, or stone:
And all whose rough unequal parts are rear'd,
The shaggy fleece, thick fur, or bristly beard;
The liquid, too, the sadly melting eye,
The well-comb'd locks that wave with glossy dye;

[x] Corporum erit tonus atque color variatus ubique;
Quærat amicitiam retro; ferus emicet ante.
[y] Supremum in tabulis lumen captare diei,
Insanus labor artificum; cùm attingere tantum
Non pigmenta queant: auream sed vespere lucem,
Seu modicùm mane albentem; sive ætheris actam
Post hyemem nimbis transfuso sole caducam;
Seu nebulis fultam accipient, tonitruque rubentem.
[z] Lævia quæ lucent, veluti crystalla, metalla,
Ligna, ossa, et lapides; villosa, ut vellera, pelles,
Barbæ, aqueique oculi, crines, holoserica, plumæ;

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[s] XLII. Diversity of Tints and Colours.
[t] XLIII. The Choice of Light.
[u] XLIV. Of certain Things relating to the practical part.
[x] XLII. Tonus et Color varii.
[y] XLIII. Luminis Delectus.
[z] XLIV. Quædam circa Praxim.

Plumage and silks, a floating form that take;
Fair Nature's mirror, the extended lake;
With what immers'd through its calm medium shines
By reflex light, or to its surface joins;
These first with thin and even shades pourtray,
Then, on their flatness strike th' enlivening ray,
Bright and distinct, — and last, with strict review,
Restore to every form its outline true.
[a] By mellowing skill thy ground at distance cast,
Free as the air and transient as its blast;
There all thy liquid colours sweetly blend,
There all the treasures of thy palette spend,
And every form retiring to that ground
Of hue congenial to itself compound.
[b] The hand that colours well, must colour bright;
Hope not that praise to gain by sickly white;
[c] But amply heap in front each splendid dye,
Then thin and light withdraw them from the eye,

Et liquida, ut stagnans aqua, reflexæque sub undis
Corporeæ species, et aquis contermina cuncta,
Subter ad extremum liquidè sint picta, superque
Luminibus percussa suis, signisque repostis.
[d] Area, vel campus tabulæ vagus esto, levisque
Abscedat latus, liquidèque bene unctus amicis
Tota ex mole coloribus, unâ sive patellâ;
Quæque cadunt retro in campum, confinia campo.
[e] Vividus esto color, nimio non pallidus albo;
Adversisque locis ingestus plurimus, ardens:
Sed levitèr parcèque datus vergentibus oris.
[f] Cuncta labore simul coëant, velut umbrâ in eâdem,

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[a] XLV. The Field of the Picture.
[b] XLVI. Of the Vivacity of Colours.
[c] XLVII. Of Shadows.
[d] XLV. Campus Tabulæ.
[e] XLVI. Color vividus, non tamen pallidus.
[f] XLVII. Umbra.

[g] Mix'd with that simple unity of shade,
As all were from one single palette spread.
[h] Much will the mirror teach, or Evening gray,
When o'er some ample space her twilight ray
Obscurely gleams; hence art shall best perceive
On distant parts what fainter hues to give.
[i] Whate'er the form which our first glance commands,
Whether in front or in profile he stands,
Whether he rule the group, or singly reign,
Or shine at distance on some ample plain,
On that high-finish'd form let paint bestow
Her midnight shadow, her meridian glow.
[k] The portrait claims from imitative art
Resemblance close in each minuter part,
And this to give, the ready hand and eye
With playful skill the kindred features ply;
From part to part alternately convey
The harmonizing gloom, the darting ray,

[l] Tota siet tabula ex unâ depicta patellâ.
Multa ex naturâ speculum præclara docebit;
[m] Quæque procul sero spatiis spectantur in amplis.
[n] Dimidia effigies, quæ sola, vel integra plures
Ante alias posita ad lucem, stat proxima visu,
Et latis spectando locis, oculisque remota,
Luminis umbrarumque gradu sit picta supremo.
[o] Partibus in minimis imitatio justa juvabit
Effigiem, alternas referendo tempore eodem
Consimiles partes, cum luminis atque coloris

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[g] XLVIII. The Picture to be of one Piece.
[h] XLIX. The Looking-Glass the Painter's best Master.
[i] L. A half Figure or a whole one before others.
[k] LI. A Portrait.
[l] XLVIII. Ex una Patella sit Tabula
[m] XLIX. Speculum Pictorum Magister.
[n] L. Dimidia Figura, vel integra, ante alias.
[o] LI. Effigies.

With tones so just, in such gradation thrown,
Adopting Nature owns the work her own.
[p] Say, is the piece thy hand prepares to trace
Ordain'd for nearer sight, or narrow space?
Paint it of soft and amicable hue:
But, if predestined to remoter view,
Thy strong unequal varied colours blend,
And ample space to ample figures lend.
[q] Where to broad lights the circumambient shade
In liquid play by labour just is laid;
[r] Alike with liveliest touch the forms portray,
Where the dim window half excludes the day;
But, when exposed in fuller light or air,
A brown and sober cast the group may bear.
[s] Fly every foe to elegance and grace,
Each yawning hollow, each divided space;

Compositis, justisque tonis; tunc parta labore
Si facili et vegeto micat ardens, viva videtur.
[t] Visa loco angusto tenerè pingantur, amico
Juncta colore, graduque; procul quæ picta, feroci
Sint et inæquali variata colore tonoque.
Grandia signa volunt spatia ampla, ferosque colores.
[u] Lumina lata, unctas simul undique copulet umbras
[x] Extremus labor. In tabulas demissa fenestris
Si fuerit lux parva, color clarissimus esto!
Vividus at contra, obscurusque, in lumine aperto.
[y] Quæ vacuis divisa cavis, vitare memento;

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[p] LII. The Place of the Picture.
[q] LIII. Large Lights.
[r] LIV. The Quantity of Light and Shade to be adapted to the Place of the Picture.
[s] LV. Things which are disagreeable in Painting to be avoided.
[t] LII. Locus Tabulæ.
[u] LIII. Lumina lata.
[x] LIV. Quantitas Luminis Loci in quo Tabula est exponenda.
[y] LV. Errores et Vitia Picturæ.

Whate'er is trite, minute, abrupt, or dry,
Where light meets shade in flat equality;
Each theme fantastic, filthy, vile, or vain,
That gives the soul disgust, or senses pain;
Monsters of barbarous birth, chimeras drear:
That pall with ugliness, or awe with fear;
And all that chaos of sharp broken parts,
Where reigns confusion, or whence discord starts.
[z] Yet hear me, youths! while zealous ye forsake
Detected faults, this friendly caution take, —
Shun all excess; and with true wisdom deem,
That vice alike resides in each extreme.
[a] Know, if supreme perfection be your aim,
If classic praise your pencil hope to claim,
Your noble outlines must be chaste, yet free,
Connected all with studied harmony:
Few in their parts, yet those distinct and great;
Your colouring boldly strong, yet softly sweet.

Trita, minuta, simul quæ non stipata dehiscunt,
Barbara, cruda oculis, rugis fucata colorum;
Luminis umbrarumque tonis æqualia cuncta;
Fœda, cruenta, cruces, obscœna, ingrata, chimeras,
Sordidaque et misera, et vel acuta, vel aspera tactu;
Quæque dabunt formæ, temerè congesta, ruinam,
Implicitas aliis confundent mixtaque partes.
[b] Dumque fugis vitiosa, cave in contraria labi
Damna mali; vitium extremis nam super inhæret.
[c] Pulchra gradu summo, graphidos stabilita vetustæ
Nobilibus signis, sunt grandia, dissita, pura,
Tersa, velut minimè confusa, labore ligata,
Partibus ex magnis paucisque efficta, colorum
Corporibus distincta feris, sed semper amicis.

[z] LVI. The prudential Part of a Painter.
[a] LVII. The Idea of a beautiful Picture.
[b] LVI. Prudentia in Pictore.
[c] LVII. Elegantium Idæa Tabularum.

[d] Know, he that well begins has half achieved
His destined work. Yet late shall be retrieved
That time misspent, that labour worse than lost,
The young disciple, to his dearest cost,
Gives to a dull preceptor's tame designs;
His tawdry colours, his erroneous lines,
Will to the soul that poison rank convey,
Which life's best length shall fail to purge away.
Yet let not your untutor'd childhood strive
Of Nature's living charms the sketch to give,
Till, skill'd her separate features to design,
You know each muscle's site, and how they join.
These while beneath some master's eye you trace,
Versed in the lore of symmetry and grace,
Boldly proceed; his precepts shall impart
Each sweet deception of the pleasing art:
Still more than precept shall his practice teach,
And add what self-reflection ne'er can reach.
[e] Oft, when alone, the studious hour employ
On what may aid your art, and what destroy;

[f] Qui bene cœpit, uti facti jam fertur habere
Dimidium; picturam ita nil sub limine primo
Ingrediens, puer offendit damnosius arti,
Quàm varia errorum genera, ignorante magistro,
Ex pravis libare *typis*, mentemque veneno
Inficere, in toto quod non abstergitur ævo.
Nec graphidos rudis artis adhuc cito qualiacunque
Corpora viva super studium meditabitur, ante
Illorum quàm symmetriam, internodia, formam
Noverit, inspectis, docto evolvente magistro,
*Archetypis*, dulcesque dolos præsenserit artis.
Plusque manu ante oculos quam voce docebitur usis.
[g] Quære artem quæcunque juvant; fuge quæque repugnant.

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[d] LVIII. Advice to a young Painter.

[e] LIX. Art must be subservient to the Painter.

[f] LVIII. Pictor Tyro.

[g] LIX. Ars debet servire Pictori, non Pictor Arti.

[h] Diversity of parts is sure to please,
If all the various parts unite with ease;
As surely charms that voluntary style,
ich careless plays, and seems to mock at toil;
,r labour'd lines with cold exactness tire,
'is Freedom only gives the force and fire
ethereal; she, with alchymy divine,
Brightens each touch, ennobles every line;
Yet pains and practice only can bestow
This facile power of hand, whose liberal flow
With grateful fraud its own exertions veils;
He best employs his art who best conceals.
[i] This to obtain, let taste with judgment join'd
The future whole infix upon thy mind;
Be there each line in truth ideal drawn,
Or ere a colour on the canvass dawn;
Then as the work proceeds, that work submit
To sight instinctive, not to doubting wit;
[k] The eye each obvious error swift descries,
Hold then the compass only in the eyes.

[l] Corpora diversæ naturæ juncta placebunt;
Sic ea quæ facili contempta labore videntur:
Ætherеus quippe ignis inest et spiritus illis;
Mente diu versata, manu celeranda repenti.
Arsque laborque operis grata sic fraude latebit:
Maxima deinde erit ars, nihil artis inesse videri.
[m] Nec prius inducas tabulæ pigmenta colorum,
Expensi quàm signa typi stabilita nitescant,
Et menti præsens operis sit pegma futuri.
[n] Prævaleat sensus rationi, quæ officit arti
Conspicuæ; inque oculis tantummodo circinus esto.

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[h] LX. Diversity and Facility are pleasing.

[i] LXI. The Original must be in the Head, and the Copy on the Cloth.

[k] LXII. The Compass to be in the Eyes.

[l] LX. Oculos recreant Diversitas et Operis Facilitas, quæ speciatim Ars dicit.

[m] LXI. Archetypus in Mente, Apographus in Tela.

[n] LXII. Circinus in Oculis.

[o] Give to the dictates of the learn'd respect,
Nor proudly untaught sentiments reject,
Severe to self alone: for self is blind,
And deems each merit in its offspring join'd:
Such fond delusion time can best remove,
Concealing for a while the child we love:
By absence then the eye impartial grown
Will, though no friend assist, each error own;
But these subdued, let thy determined mind
Veer not with every critic's veering wind,
Or e'er submit thy genius to the rules
Of prating fops, or self-important fools;
Enough if from the learn'd applause be won;
Who doat on random praises, merit none.
[p] By Nature's sympathetic power, we see,
As is the parent, such the progeny:
Ev'n artists, bound by this instinctive law,
In all their works their own resemblance draw:
Learn then "to know thyself;" that precept sage
Shall best allay luxuriant Fancy's rage;

[q] Utere doctorum monitis, nec sperne superbus
Discere, quæ de te fuerit sententia vulgi:
Est cæcus nam quisque suis in rebus, et expers
Judicii, prolemque suam miratur amatque.
Ast ubi consilium deerit sapientis amici,
Id tempus dabit, atque mora, intermissa labori.
Non facilis tamen ad nutus, et inania vulgi
Dicta, levis mutabis opus, geniumque relinques:
Nam qui parte sua sperat bene posse mereri
Multivaga de plebe, nocet sibi, nec placet ulli.
[r] Cumque opere in proprio soleat se pingere pictor,
(Prolem adeo sibi ferre parem natura suevit,)
Proderit imprimis pictori γνωθι σεαυτον,

[o] LXIII. Pride an enemy to good Painting.
[p] LXIV. Know thyself.
[q] LXIII. Superbia Pictori nocet plurimum.
[r] LXIV. Nosce teipsum.

Shall point how far indulgent Genius deigns
To aid her flight, and to what point restrains.
But as the blushing fruits, the breathing flowers,
Adorning Flora's and Pomona's bowers,
When forcing fires command their buds to swell,
Refuse their dulcet taste, their balmy smell;
So Labour's vain extortion ne'er achieves
That grace supreme which willing Genius gives.
[s] Thus though to pains and practice much we owe,
Though thence each line obtains its easy flow,
Yet let those pains, that practice, ne'er be join'd,
To blunt the native vigour of the mind.
[t] When shines the morn, when in recruited course
The spirits flow, devote their active force
To every nicer part of thy design,
[u] But pass no idle day without a line:

Ut data quæ genio colat, abstineatque negatis.
Fructibus utque suus nunquam est sapor, atque venustas
Floribus, insueto in fundo, præcoce sub anni
[x] Tempore, quos cultus violentus et ignis adegit:
Sic nunquam, nimio quæ sunt extorta labore,
Et picta invito genio, nunquam illa placebunt.
Vera super meditando, manûs labor improbus adsit;
Nec tamen obtundat genium, mentisque vigorem.
[y] Optima nostrorum pars matutina dierum,
Difficili hanc igitur potiorem impende labori.
[z] Nulla dies abeat, quin linea ducta supersit:

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[s] LXV. Perpetually practise, and do easily what you have conceived.

[t] LXVI. The Morning most proper for Work.

[u] LXVII. Every Day do something.

[x] LXV. Quod Mente conceperis Manu comproba.

[y] LXVI. Matutinum Tempus labori aptum.

[z] LXVII. Singulis Diebus aliquid faciendum.

[a] And wand'ring oft the crowded streets along,
The native gestures of the passing throng
Attentive mark; for many a casual grace,
Th' expressive lines of each impassion'd face
That bears its joys or sorrows undiguised,
May by observant taste be there surprised.
Thus, true to art, and zealous to excel,
Ponder on Nature's powers, and weigh them well!
Explore through earth and heaven, through sea and skies,
The accidental graces as they rise;
[b] And while each present form the fancy warms,
Swift on thy tablets fix its fleeting charms.
To Temperance all our liveliest powers we owe,
She bids the judgment wake, the fancy flow;
For her the Artist shuns the fuming feast,
The midnight roar, the Bacchanalian guest,
And seeks those softer opiates of the soul,
The social circle, the diluted bowl:
Crown'd with the freedom of a single life,
He flies domestic din, litigious strife;

[c] Perque vias, vultus hominum, motusque notabis
Libertate sua proprios, positasque figuras
Ex sese faciles, ut inobservatus, habebis.
[d] Mox quodcumque mari, terris, et in aëre pulchrum
Contigerit, chartis propera mandare paratis,
Dum præsens animo species tibi fervet hianti.
Non epulis nimis indulget Pictura, meroque
Parcit: amicorum nisi cum sermone benigno
Exhaustam reparet mentem recreata; sed inde
Litibus, et curis, in cœlibe libera vita,

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[a] LXVIII. The Method of catching natural Passions.

[b] LXIX. Of the Table-Book.

[c] LXVIII. Affectus inobservati et naturales.

[d] LXIX. Non desint Pugillares.

Abhors the noisy haunts of bustling trade,
And steals serene to solitude and shade;
There calmly seated in his village bower,
He gives to noblest themes the studious hour,
While Genius, Practice, Contemplation join
To warm his soul with energy divine;
For paltry gold let pining misers sigh,
His soul invokes a nobler deity;
Smit with the glorious avarice of fame,
He claims no less than an immortal name;
Hence on his fancy just conception shines,
True judgment guides his hand, true taste refines.
Hence ceaseless toil, devotion to his art,
A docile temper, and a generous heart;
Docile, his sage preceptor to obey,
Generous, his aid with gratitude to pay;
Blest with the bloom of youth, the nerves of health,
And competence, a better boon than wealth.
Great blessings these! yet will not these empower
His tints to charm at every labouring hour:
All have their brilliant moments, when alone
They paint as if some star propitious shone.

Secessus procul à turba, strepituque remotos,
Villarum, rurisque beata silentia quærit:
Namque recollecto, totâ incumbente Minervâ,
Ingenio, rerum species præsentior extat;
Commodiusque operis compagem amplectitur omnem.
Infami tibi non potior sit avare peculî
Cura, aurique fames, modicâ quam sorte beato,
Nominis æterni, et laudis pruritus habendæ,
Condignæ pulchrorum operum mercedis in ævum.
Judicium, docile ingenium, cor nobile, sensus
Sublimes, firmum corpus, florensque juventa,
Commoda res, labor, artis amor, doctusque magister:
Et quamcumque voles occasio porrigat ansam,
Ni genius quidam adfuerit, sidusque benignum,
Dotibus his tantis, nec adhuc ars tanta paratur.

Yet then, e'en then, the hand but ill conveys
The bolder grace that in the fancy plays:
Hence, candid critics, this sad truth confest,
Accept what least is bad, and deem it best;
Lament the soul in error's thraldom held,
Compare life's span with art's extensive field;
Know that, ere perfect taste matures the mind,
Or perfect practice to that taste be join'd,
Comes age, comes sickness, comes contracting pain,
And chills the warmth of youth in every vein.
Rise then, ye youths, while yet that warmth inspires,
While yet nor years impair, nor labour tires,
While health, while strength are yours, while that mild ray
Which shone auspicious on your natal day,
Conducts you to Minerva's peaceful quire,—
Sons of her choice, and sharers of her fire,
Rise at the call of art: expand your breast,
Capacious to receive the mighty guest,
While, free from prejudice, your active eye
Preserves its first unsullied purity;

Distat ab ingenio longè manus. Optima doctis
Censentur, quæ prava minus; latet omnibus error;
Vitaque tam longæ brevior non sufficit arti.
Desinimus nam posse senes, cùm scire periti
Incipimus, doctamque manum gravat ægra senectus;
Nec gelidis fervet juvenilis in artibus ardor.
Quare agite, O Juvenes, placido quos sidere natos
Paciferæ studia allectant tranquilla Minervæ;
Quosque suo fovet igne, sibique optavit alumnos!
Eja agite, atque animis ingentem ingentibus artem
Exercete alacres, dum strenua corda juventus
Viribus exstimulat vegetis, patiensque laborum est;
Dum vacua errorum, nulloque imbuta sapore

While new to beauty's charms, your eager soul
Drinks copious draughts of the delicious whole,
And Memory on her soft, yet lasting page,
Stamps the fresh image which shall charm through age.
[e] When duly taught each geometric rule,
Approach with awful step the Grecian school,
The sculptured relics of her skill survey,
Muse on by night, and imitate by day;
No rest, no pause, till, all her graces known,
A happy habit makes each grace your own.
As years advance, to modern masters come,
Gaze on their glories in majestic ROME;
Admire the proud productions of their skill,
Which VENICE, PARMA, and BOLOGNA fill:
And, rightly led by our preceptive lore,
Their style, their colouring, part by part, explore.
See RAFFAELLE there his forms celestial trace,
Unrivall'd sovereign of the realms of grace:

Pura nitet mens, et rerum sitibunda novarum,
Præsentes haurit species, atque humida servat!
[f] In geometrali prius arte parumpèr adulti
Signa antiqua super Graiorum addiscite formam;
Nec mora, nec requies, noctuque dieque labori,
Illorum menti atque modo, vos donec agendi
Praxis ab assiduo faciles assueverit usu.
Mox, ubi judicium emensis adoleverit annis,
Singula, quæ celebrant primæ exemplaria classis,
Romani, Veneti, Parmenses, atque Bononi,
Partibus in cunctis pedetentim, atque ordine recto,
Ut monitum suprà est, vos expendisse juvabit.
Hos apud invenit *Raphael* miracula summo
Ducta modo, Veneresque habuit quas nemo deinceps.

[e] LXXX. The Method of Studies for a young Painter.

[f] LXX. Ordo Studiorum.

See ANGELO, with energy divine,
Seize on the summit of correct design:
Learn how, at JULIO's birth, the Muses smiled,
And in their mystic caverns nursed the child;
How, by th' Aonian powers their smile bestow'd,
His pencil with poetic fervour glow'd;
When faintly verse Apollo's charms convey'd,
He oped the shrine, and all the god display'd:
His triumphs more than mortal pomp adorns,
With more than mortal rage his battle burns;
His heroes, happy heirs of fav'ring fame,
More from his art than from their actions claim.
Bright, beyond all the rest, CORREGGIO flings
His ample lights, and round them gently brings
The mingling shade. In all his works we view
Grandeur of style, and chastity of hue.
Yet higher still great TITIAN dared to soar,
He reach'd the loftiest heights of colouring's power;
His friendly tints in happiest mixture flow,
His shades and lights their just gradations know;
His were those dear delusions of the art,
That round, relieve, inspirit every part;
Hence deem'd divine, the world his merit own'd,
With riches loaded, and with honours crown'd.

Quidquid erat formæ scivit *Bonarota* potenter.
*Julius* à puero musarum eductus in antris,
Aonias reseravit opes, graphicâque poesi,
Quæ non visa prius, sed tantum audita poetis,
Ante oculos spectanda dabit sacraria Phœbi;
Quæque coronatis complevit bella triumphis
Heroum fortuna potens, casusque decoros,
Nobilius re ipsâ antiqua pinxisse videtur.
Clarior ante alios *Corregius* extitit, ampla
Luce superfusa, circum coëuntibus umbris,
Pingendique modo grandi, et tractando colore
Corpora. Amicitiamque, gradusque, dolosque colorum,
Compagemque ita disposuit *Titianus*, ut inde
*Divus* sit dictus, magnis et honoribus auctus,

From all their charms combined, with happy toil,
Did ANNIBAL compose his wond'rous style:
O'er the fair fraud so close a veil is thrown,
That every borrow'd grace becomes his own.
[g] If then to praise like theirs your souls aspire,
Catch from their works a portion of their fire;
Revolve their labours all, for all will teach,—
Their finish'd picture, and their slightest sketch,
Yet more than these to Meditation's eyes
Great Nature's self redundantly supplies:
Her presence, best of models! is the source
Whence Genius draws augmented power and force:
Her precepts, best of teachers! give the powers,
Whence art, by practice, to perfection soars.
These useful rules from time and chance to save,
In Latian strains, the studious FRESNOY gave:
On Tiber's peaceful banks the poet lay,
What time the pride of Bourbon urged his way,
Through hostile camps, and crimson fields of slain,
To vindicate his race and vanquish Spain;

Fortunæque bonis. Quos sedulus *Hannibal* omnes
In propriam mentem, atque modum mirâ arte coëgit.
[h] Plurimus inde labor tabulas imitando juvabit
Egregias, operumque typos; sed plura docebit
Natura ante oculos præsens; nam firmat et auget
Vim genii, ex illâque artem experientia complet.
*Multa supersileo quæ commentaria dicent.*
Hæc ego, dum memoror subitura volubilis ævi
Cuncta vices, variisque olim peritura ruinis,
Pauca sophismata sum graphica immortalibus ausus
Credere Pieriis, Romæ meditatus: ad Alpes,

[g] LXXI. Nature and Experience perfect Art.

[h] LXXI. Natura et Experientia Artem perficiunt.

High on the Alps he took his warrior stand,
And thence in ardent volley from his hand
His thunder darted (*so the Flatterer sings*
*In strains best suited to the ear of kings*),
And like ALCIDES, with vindictive tread,
Crush'd the Hispanian lion's gasping head.
*But mark the Proteus-policy of state:*
*Now, while his courtly numbers I translate,*
*The foes are friends, in social league they dare*
*On Britain to "let slip the Dogs of War."*
*Vain efforts all, which in disgrace shall end,*
*If Britain, truly to herself a friend,*
*Through all her realms bids civil discord cease,*
*And heals her empire's wounds by arts of Peace.*
*Rouse, then, fair Freedom! Fan that holy flame,*
*From whence thy sons their dearest blessings claim;*
*Still bid them feel that scorn of lawless sway,*
*Which Interest cannot blind, nor Power dismay:*
*So shall the throne thou gavest the* BRUNSWICK *line,*
*Long by that race adorn'd, thy dread palladium shine.*

Dum super insanas moles, inimicaque castra
Borbonidum decus et vindex Lodoicus avorum,
Fulminat ardenti dextrâ, patriæque resurgens
Gallicus Alcides premit Hispani ora leonis.

# NOTES

ON

# THE ART OF PAINTING.

*** The few notes which the Translator has inserted, and which are marked M., are merely critical, and relate only to the Author's text or his own version.

# NOTES

ON

# THE ART OF PAINTING.

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## NOTE I. Verse 1.

*Two Sister Muses, with alternate fire, &c.*

M. Du Piles opens his annotations here, with much learned quotation from Tertullian, Cicero, Ovid, and Suidas, in order to show the affinity between the two arts. But it may perhaps be more pertinent to substitute in the place of it all a single passage, by Plutarch ascribed to Simonides, and which our author, after having quoted Horace, has literally translated: Ζωγραφιαν ειναι ΦΘΕΓΓΟΜΕΝΗΝ την Ποιησιν, Ποιησιν δε ΣΙΓΩΣΑΝ την Ζωγραφιαν. There is a Latin line somewhere to the same purpose, but I know not whether ancient or modern:

—— Poema
Est Pictura loquens, mutum Pictura Poema.

M.

## NOTE II. Verse 33.

*Such powers, such praises, heav'n-born pair, belong*
*To magic colouring, and persuasive song.*

That is to say, they belong intrinsically and of right. Mr. Wills, in the preface to his version of our poet,

first detected the false translations of Du Piles and Dryden, which say, "so much have these divine arts been honoured;" in consequence of which the Frenchman gives a note of four pages, enumerating the instances in which painting and its professors have been honoured by kings and great men, ancient and modern. Fresnoy had not this in his idea. He says, "tantus *inest* divis honor artibus atque potestas," which Wills justly and literally translates,

Such powers, such honours, are in arts divine.

M.

## NOTE III. Verse 51.

*'T is Painting's first chief business to explore*
*What lovelier forms in Nature's boundless store*
*Are best to art and ancient taste allied,*
*For ancient taste those forms has best applied.*

The Poet, with great propriety, begins by declaring what is *the chief business* of Theory, and pronounces it to be a knowledge of what is beautiful in nature:

That form alone, where glows peculiar grace,
The genuine Painter condescends to trace. *v.* 9.

There is an absolute necessity for the Painter to generalise his notions; to paint particulars is not to paint nature, it is only to paint circumstances. When the Artist has conceived in his imagination the image of perfect beauty, or the abstract idea of forms, he may be said to be admitted into the great Council of Nature, and to

Trace Beauty's beam to its eternal spring,
And pure to man the fire celestial bring. *v.* 19.

To facilitate the acquisition of this ideal beauty, the Artist is recommended to a studious examination of ancient sculpture. R.

## NOTE IV. Verse 55.

*Till this be learn'd, how all things disagree,*
*How all one wretched, blind barbarity!*

The mind is distracted with the variety of accidents, for so they ought to be called rather than forms; and the disagreement of those among themselves will be a perpetual source of confusion and meanness, until, by generalising his ideas, the painter has acquired the only true criterion of judgment: then with a *Master's care,*

> Judge of his art, through beauty's realms he flies,
> Selects, combines, improves, diversifies. *v.* 76.

It is better that he should come to diversify on particulars from the large and broad idea of things, than vainly attempt to ascend from particulars to this great general idea: for to generalise from the endless and vicious variety of *actual* forms, requires a mind of wonderful capacity; it is perhaps more than any one mind can accomplish: but when the other, and, I think, better course is pursued, the Artist may avail himself of the united powers of all his predecessors. He sets out with an ample inheritance, and avails himself of the selection of ages. R.

## NOTE V. Verse 63.

*Of all vain fools with coxcomb talents curst, —*

The sententious and Horatian line, (says a later French editor,) which in the original is placed to the score of the Ancients, to give it greater weight, is the Author's own. I suspect, however, that he borrowed the thought from some ancient prose writer, as we see he borrowed from Plutarch before at the opening of his poem. M.

## NOTE VI. Verse 65.

*When first the orient beams of beauty move —*

The original here is very obscure; when I had translated the passage in the clearest manner I was able, but necessarily with some periphrasis, I consulted a learned friend upon it, who was pleased to approve the version, and to elucidate the text in the following manner: "Cognita," (the things known,) in line 45, refers to "Nosse quid in natura pulchrius," (the thing to be learned,) in line 38: the main thing is to *know* what forms are most beautiful, and to know what forms have been chiefly reputed such by the ancients. In these, when once known, i. e. attended to and considered, the mind of course takes a pleasure, and thus the *conscious* soul becomes enamoured with the object, &c., as in the paraphrase. M.

## NOTE VII. Verse 79.

*With nimble step pursues the fleeting throng,*
*And clasps each Venus as she glides along.*

The power of expressing these transitory beauties is perhaps the greatest effort of our art, and which cannot be attained till the student has acquired a facility of drawing nature correctly in its inanimate state. R.

## NOTE VIII. Verse 81.

*Yet some there are who indiscreetly stray,*
*Where purblind practice only points the way.*

Practice is justly called *purblind;* for practice, that is tolerable in its way, is not totally *blind;* an imperceptible theory, which grows out of, and accom-

panies, and directs it, is never wholly wanting to a sedulous practice; but this goes but a little way with the Painter himself, and is utterly inexplicable to others.

To become a great proficient, an artist ought to see clearly enough to enable him to point out to others the principle on which he works; otherwise he will be confined, and what is worse, he will be uncertain. A degree of mechanical practice, odd as it may seem, must precede theory. The reason is, that if we wait till we are partly able to comprehend the theory of art, too much of life will be passed to permit us to acquire facility and power; something therefore must be done on trust, by mere imitation of given patterns before the theory of art can be *felt*. Thus we shall become acquainted with the *necessities* of the art, and the very great want of theory, the sense of which want can alone lead us to take pains to acquire it: for what better means can we have of knowing to a certainty, and of imprinting strongly on our mind our own deficiencies, than unsuccessful attempts? This theory will be best understood by, and in, practice. If practice advances too far before theory, her guide, she is likely to lose her way; and if she keeps too far behind, to be discouraged. R.

## NOTE IX. VERSE 90.

*'T was not by words Apelles charm'd mankind.*

As Fresnoy had condescended to give advice of a prudential kind, let me be permitted here to recommend to the artist to talk as little as possible of his own works, much less to praise them; and this not so much for the sake of avoiding the character of vanity, as for keeping clear of a real detriment; of

a real productive cause which prevents his progress in his art, and dulls the edge of enterprise.

He who has the habit of insinuating his own excellence to the little circle of his friends, with whom he comes into contact, will grow languid in his exertions to fill a larger sphere of reputation. He will fall into the habit of acquiescing in the partial opinions of a few; he will grow restive in his own: by admiring himself, he will come to repeat himself, and then there is an end of improvement. In a painter it is particularly dangerous to be too good a speaker; it lessens the necessary endeavours to make himself master of the language which properly belongs to his art, that of his pencil. This circle of self-applause and reflected admiration, is to him the world, which he vainly imagines he has engaged in his party, and therefore supposes that further enterprise becomes less necessary.

Neither is it prudent, for the same reason, to talk much of a work before he undertakes it, which will probably thus be prevented from being ever begun. Even showing a picture in an unfinished state makes the finishing afterwards irksome; the artist has already had the gratification which he ought to have kept back, and made to serve as a spur to hasten its completion. R.

## NOTE X. Verse 101.

*Some lofty theme let judgment first supply,*
*Supremely fraught with grace and majesty.*

It is a matter of great judgment to know what subjects are or are not fit for painting. It is true that they ought to be such as the verses here direct, full of grace and majesty; but it is not every such subject that will answer to the painter. The painter's theme

is generally supplied by the Poet or Historian: but as the Painter speaks to the eye, a story in which fine feeling and curious sentiment is predominant, rather than palpable situation, gross interest, and distinct passion, is not suited to his purpose.

It should be likewise a story generally known; for the Painter, representing one point of time only, cannot inform the spectator what preceded the event, however necessary in order to judge of the propriety and truth of the expression and character of the Actors. It may be remarked that action is the principal requisite in a subject for History-painting; and that there are many subjects which, though very interesting to the reader, would make no figure in representation: such are those subjects which consist in any long *series* of action, the *parts* of which have very much *dependency* each on the other; or where any remarkable point or turn of verbal expression makes a part of the excellence of the story; or where it has its effect from *allusion to circumstances not actually present.* An instance occurs to me of a subject which was recommended to a Painter by a very distinguished person, but who, as it appears, was but little conversant with the art; it was what passed between James II. and the old Earl of Bedford in the Council which was held just before the Revolution.* This is a very striking piece of history; but so far from being a proper subject, that it unluckily possesses no one requisite necessary for a picture; it has a retrospect to other circumstances of history of a very complicated nature; it marks no general or intelligible

* Dalrymple's Memoirs, i. 168. This writer has quoted no authority for the remarkable anecdote here alluded to: an inexcusable omission. E. M.

action or passion; and it is necessarily deficient in that variety of heads, forms, ages, sexes, and draperies, which sometimes, by good management, supply by picturesque effect the want of real interest in a history. R.

## NOTE XI. VERSE 107.

*Then let the virgin canvass smooth expand,*
*To claim the sketch and tempt the Artist's hand.*

I wish to understand the last line as recommending to the artist to paint the sketch previously on canvass, as was the practice with Rubens.

This method of painting the sketch, instead of merely drawing it on paper, will give a facility in the management of colours, and in the handling, which the Italian Painters, not having this custom, wanted: by habit he will acquire equal readiness in doing two things at a time as in doing only one. A painter, as I have said on another occasion, if possible, should paint all his studies, and consider drawing only as a succedaneum when colours are not at hand. This was the practice of the Venetian Painters, and of all those who have excelled in colouring; Correggio used to say, *Ch' avea i suoi dessegni nella stremità de' penneli.* The method of Rubens was to sketch his composition in colours, with all the parts more determined than sketches generally are; from this sketch his scholars advanced the picture as far as they were capable; after which he retouched the whole himself.

The Painter's operation may be divided into three parts: the planning, which implies the sketch of the general composition; the transferring that design to the canvass; and the finishing or retouching the whole. If for dispatch the Artist looks out for assist-

ance, it is in the middle stage only he can receive it; the first and last operation must be the work of his own hand. R.

## NOTE XII. Verse 109.

*Then, bold Invention, all thy powers diffuse,*
*Of all thy Sisters thou the noblest muse.*

The invention of a Painter consists not in inventing the subject, but in a capacity of forming in his imagination the subject in a manner best accommodated to his art, though wholly borrowed from Poets, Historians, or popular tradition. For this purpose he has full as much to do, and perhaps more, than if the very story was invented: for he is bound to follow the ideas which he has received, and to translate them (if I may use the expression) into another art. In this translation the Painter's invention lies; he must in a manner new-cast the whole, and model it in his own imagination: to make it a Painter's nourishment, it must pass through a Painter's mind. Having received an idea of the pathetic and grand in *intellect*, he has next to consider how to make it correspond with what is touching and awful to the *eye*, which is a business by itself. But here begins, what in the language of Painters is called *Invention*, which includes not only the composition, or the putting the whole together, and the disposition of every individual part, but likewise the management of the back-ground, the effect of light and shadow, and the attitude of every figure or animal that is introduced or makes a part of the work.

Composition, which is the principal part of the Invention of a Painter, is by far the greatest difficulty he has to encounter. Every man that can

paint at all, can execute individual parts; but to keep those parts in due subordination as relative to a whole, requires a comprehensive view of the art, that more strongly implies genius, than perhaps any other quality whatever. R.

## NOTE XIII. Verse 119.

*Vivid and faithful to the historic page,*
*Express the customs, manners, forms, and age.*

Though the Painter borrows his subject, he considers his art as not subservient to any other. His business is something more than assisting the Historian with explanatory figures: as soon as he takes it into his hands, he adds, retrenches, transposes, and moulds it anew, till it is made fit for his own art; he avails himself of the privileges allowed to Poets and Painters, and dares every thing to accomplish his end, by means correspondent to that end,—to impress the Spectator with the same interest at the sight of his representation, as the Poet has contrived to impress on the Reader by his description: the end is the same in both cases, though the means are and must be different. Ideas intended to be conveyed to the mind by one sense, cannot always, with equal success, be conveyed by another: our author therefore has recommended to us elsewhere to be attentive: —

"On what may aid our art, and what destroy." *v.* 598.

Even the Historian takes great liberties with facts, in order to interest his readers, and makes his narration more delightful; much greater right has the Painter to do this, who, though his work is called History-Painting, gives in reality a poetical representation of events. R.

## NOTE XIV. VERSE 121.

*Nor paint conspicuous on the foremost plain*
*Whate'er is false, impertinent, or vain.*

This precept, so obvious to common sense, appears superfluous, till we recollect that some of the greatest Painters have been guilty of a breach of it: for, not to mention Paul Veronese or Rubens, whose principles, as ornamental Painters, would allow great latitude in introducing animals, or whatever they might think necessary, to contrast or make the composition more picturesque, we can no longer wonder why the Poet has thought it worth setting a guard against this impropriety, when we find that such men as Raffaelle and the Caracci, in their greatest and most serious works, have introduced on the foreground mean and frivolous circumstances.

Such improprieties, to do justice to the more modern Painters, are seldom found in their works. The only excuse that can be made for those great Artists, is their living in an age when it was the custom to mix the ludricous with the serious, and when Poetry as well as Painting gave in to this fashion. R.

## NOTE XV. VERSE 125.

*This rare, this arduous task no rules can teach.*

This must be meant to refer to *Invention*, and not to the precepts immediately preceding; which, relating only to the mechanical disposition of the work, cannot be supposed to be out of the reach of the rules of art, or not to be acquired but by the assistance of supernatural power. R.

## NOTE XVI. Verse 128.

*Prometheus ravish'd from the Car of Day.*

After the lines in the original of this passage, there comes in one of a proverbial cast, taken from Horace*: "Non uti Dædaliam licet omnibus ire Corinthum." I could not introduce a version of this with any grace into the conclusion of the sentence; and indeed I do not think it connects well in the original. It certainly convèys no truth of importance, nor adds much to what went before it. I suppose, therefore, I shall be pardoned for having taken no notice of it in my translation.

Mr. Ray, in his collection of English proverbs, brings this of Horace as a parallel to a ridiculous English one, viz. *Every man's nose will not make a shoeing-horn.* It is certain, were a proverb here introduced, it ought to be of English growth to suit an English translation; but this, alas! would not fit my purpose, and Mr. Ray gives us no other. I hold myself, therefore, excusable for leaving the line untranslated.

## NOTE XVII. Verse 133.

*Till all complete the gradual wonder shone,*
*And vanquish'd Nature own'd herself outdone.*

In strict propriety, the Grecian Statues only excel nature by bringing together such an assemblage of beautiful parts as Nature was never known to bestow on one object:

* Horace's line runs thus. (Epistle 17. Book I. line 36.)
Non cuivis homini contingit adire Corinthum. M.

For earth-born graces sparingly impart
The symmetry supreme of perfect art. *v.* 68.

It must be remembered, that the component parts of the most perfect Statue never can excel nature,—that we can form no idea of beauty beyond her works: we can only make this rare assemblage; an assemblage so rare, that if we are to give the name of Monster to what is uncommon, we might, in the words of the Duke of Buckingham, call it

A faultless Monster which the world ne'er saw.

R.

## NOTE XVIII. Verse 145.

*Learn then from Greece, ye youths, Proportion's law,*
*Informed by her, each just position draw.*

Du Piles has, in his note on this passage, given the measures of a human body, as taken by Fresnoy from the statues of the ancients, which are here transcribed:

"The Ancients have commonly allowed eight heads to their figures, though some of them have but seven; but we ordinarily divide the figures into ten faces *; that is to say, from the crown of the head to the sole of the foot, in the following manner:

"From the crown of the head to the forehead is the third part of a face.

"The face begins at the root of the lowest hairs which are upon the forehead, and ends at the bottom of the chin.

"The face is divided into three proportionable parts; the first contains the forehead, the second the nose, and the third the mouth and the chin; from the

* This depends on the age and quality of the persons. The Apollo and Venus of Medicis have more than ten faces. R.

chin to the pit betwixt the collar-bones are two lengths of a nose.

" From the pit betwixt the collar-bones to the bottom of the breast, one face.

" From the bottom of the breasts to the navel, one face.*

" From the navel to the genitories, one face.†

" From the genitories to the upper part of the knee, two faces.

" The knee contains half a face.

" From the lower part of the knee to the ankle, two faces.

" From the ankle to the sole of the foot, half a face.

" A man, when his arms are stretched out, is, from the longest finger of his right hand to the longest of his left, as broad as he is long.

" From one side of the breasts to the other, two faces.

" The bone of the arm, called Humerus, is the length of two faces from the shoulder to the elbow.

" From the end of the elbow to the root of the little finger, the bone called Cubitus, with part of the hand, contains two faces.

" From the box of the shoulder-blade to the pit betwixt the collar-bones, one face.

" If you would be satisfied in the measure of breadth, from the extremity of one finger to the other, so that this breadth should be equal to the length of the body, you must observe, that the boxes of the elbows with the humerus, and of the humerus with the shoulder-blade, bear the proportion of half a face when the arms are stretched out.

* The Apollo has a nose more. R.

† The Apollo has half a nose more; and the upper half of the Venus de Medicis is to the lower part of the belly, and not to the privy parts. R.

" The sole of the foot is the sixth part of the figure.

" The hand is the length of a face.

" The thumb contains a nose.

" The inside of the arm, from the place where the muscle disappears, which makes the breast, (called the Pectoral muscle,) to the middle of the arm, four noses.

" From the middle of the arm to the beginning of the head, five noses.

" The longest toe is a nose long.

" The two utmost parts of the teats, and the pit betwixt the collar-bones of a woman, make an equilateral triangle.

" For the breadth of the limbs, no precise measures can be given, because the measures themselves are changeable, according to the quality of the persons, and according to the movement of the muscles." *Du Piles.*

The measures of the ancient statues, by Audran, appear to be the most useful, as they are accompanied with the outline of the figures which are most distinguished for correctness. R.

## NOTE XIX. Verse 151.

*But chief from her that flowing outline take.* —

The French editor *, who republished this poem in the year 1753 (eighty-five years later than the first edition of Du Piles), remarks, here, that Noël Coypel (called Coypel le Poussin), in a discourse which he published and addressed to the French Academy, says, " That all which our Author has delivered concerning outlines (*contours*) in this passage, does not appear to him to convey any precise or certain rules." He adds,

* He calls himself, in the Paris edition, intitled, " L'Ecole d'Uranie," Le Sieur M. D. Q. The Abbé De Marsy's Poem, intitled, *Pictura,* is annexed to Du Fresnoy's in that edition.

" that it is indeed almost a thing impossible to give them, particularly in what regards grace and elegance of outline. Anatomy and proportion, according to him, may enable a person to design with correctness, but cannot give that noble part of the art, which ought to be attributed to the mind or understanding, according to which it is more or less delicate." I think Fresnoy has hinted the very same thing more than once; and, perhaps, like Coypel, lays too great a stress on the mental faculty, which we call strength of genius; but the consideration of this does not come within the province which I have allotted myself in these *critical* notes. M.

## NOTE XX. Verse 163.

*Yet deem not, Youths, that Perspective can give*
*Those charms complete, by which your works shall live.*

The translator has softened, if not changed the text, which boldly pronounces that Perspective cannot be depended on as a certain rule. Fresnoy was not aware that he was arguing from the abuse of the Art of Perspective, the business of which is to represent objects as they appear to the eye, or as they are delineated on a transparent plane placed between the spectator and the object. The rules of Perspective, as well as all other rules, may be injudiciously applied; and it must be acknowledged that a misapplication of them is but too frequently found even in the works of the most considerable artists. It is not uncommon to see a figure on the foreground represented near twice the size of another which is supposed to be removed but a few feet behind it; this, though true according to rule, will appear monstrous. This error proceeds from placing the point of distance too near the point of

sight, by which means the diminution of objects is so sudden as to appear unnatural, unless you stand so near the picture as the point of distance requires, which would be too near for the eye to comprehend the whole picture; whereas, if the point of distance is removed so far as the spectator may be supposed to stand in order to see commodiously, and take within his view the whole, the figures behind would then suffer under no such violent diminution. Du Piles, in his note on this passage, endeavours to confirm Fresnoy in his prejudice, by giving an instance which proves, as he imagines, the uncertainty of the art. He supposes it employed to delineate the Trajan Pillar, the figures on which, being, as he says, larger at the top than the bottom, would counteract the effects of perspective. The folly of this needs no comment. I shall only observe, by the way, that the fact is not true, the figures on that pillar being all of the same dimensions. R.

## NOTE XXI. Verse 163.

*Yet deem not, Youths, that Perspective can give*
*Those charms complete, by which your works shall live.*

I plead guilty to the charge in the preceding note. I have translated the passage, as if the text had been *ad* complementum graphidos, instead of *aut*, and consequently might have been thus construed: "Perspective cannot be said to be a sure rule or guide *to* the complete knowledge of Painting, but only an assistance, &c." This I did to make the position more consonant to truth; and I am pleased to find that it agrees much better with Sir Joshua's annotations than the original would have done. Du Piles, in the former part of his note, (which I know not for what reason

Mr. Dryden omitted,) says thus; "It is not in order to reject Perspective that the Author speaks thus; for he advises it elsewhere in his poem *, as a study absolutely necessary. Nevertheless, I own this passage is not quite clear, yet it was not my fault that the Author did not make it more intelligible: but he was so much offended with some persons who knew nothing of Painting in general, save only the part of Perspective, in which they made the whole art of it to consist, that he would never be persuaded to recall the expression, though I fully convinced him, that every thing these people said was not of the least consequence." Du Piles seems to tell this tale (so little to the credit of his friend's judgment) merely to make himself of consequence; for my own part, I can hardly be persuaded that a person who has translated a work so inaccurately as Du Piles has done this, "did it under the Author's own eye, and corrected it till the version was entirely to his own mind," which, in his preface, he asserts was the case.

## NOTE XXII. Verse 175.

*Yet to each separate form adapt with care*
*Such limbs, such robes, such attitude and air,*
*As best befit the head,* ——

As it is necessary, for the sake of variety, that figures not only of different ages, but of different forms and characters, be introduced in a work where many figures are required, care must be taken that those different characters have a certain consonance of parts among themselves, such as is generally found in nature: a fat face, for instance, is usually accompanied

* I suppose he alludes to the 509th line: —
In geometrali prius arte parumper adulti. M.

with a proportional degree of corpulency of body; an aquiline nose for the most part belongs to a thin countenance, with a body and limbs corresponding to it; but these are observations which must occur to every body.

Yet there are others that are not so obvious; and those who have turned their thoughts this way, may form a probable conjecture concerning the form of the rest of the figure from a part,—from the fingers, or from a single feature of the face: for instance, those who are born crook-backed have commonly a peculiar form of lips and expression in the mouth, that strongly denotes that deformity. R.

## NOTE XXIII. Verse 179.

*Learn action from the dumb, the dumb shall teach*
*How happiest to supply the want of speech.*

Gesture is a language we are born with, and is the most natural way of expressing ourselves: Painting may be said therefore in this respect to have the superiority over Poetry.

Fresnoy, however, certainly means here persons either born dumb, or are become so from accident or violence; and the translator has, therefore, rendered his meaning justly: but persons who are born dumb are commonly deaf also, and their gestures are usually extravagant and forced; and of those who have become dumb by accident or violence, examples are too rare to furnish the Painter with sufficient observation. I would wish therefore to understand the rule, as dictating to the Artist, to observe how persons, with naturally good expressive features, are affected in their looks and actions by any spectacle or sentiment which they see or hear, and to copy the gestures which they

then silently make use of; but he should ever take these lessons from nature only, and not imitate her at second-hand, as many French Painters do, who appear to take their ideas, not only of grace and dignity, but of emotion and passion, from their theatrical heroes; which is imitating an imitation, and often a false or exaggerated imitation. R.

## NOTE XXIV. Verse 181.

*Fair in the front, in all the blaze of light,*
*The Hero of thy piece should meet the sight.*

There can be no doubt that this figure should be laboured in proportion as it claims the attention of the spectator, but there is no necessity that it should be placed in the middle of the picture, or receive the principal light; this conduct, if always observed, would reduce the art of Composition to too great a uniformity

It is sufficient, if the place he holds, or the attention of the other figures to him, denote him the hero of the piece.

The principal figure may be too principal. The harmony of composition requires that the inferior characters bear some proportion, according to their several stations, to the hero of the work.

This rule, as enforced by Fresnoy, may be said more properly to belong to the art in its infant state, or to be directed to young students as a first precept; but the more advanced know that such an apparent artificial disposition would be in reality for that reason inartificial. R.

## NOTE XXV. VERSE 193.

*In every figured group the judging eye*
*Demands the charms of contrariety.*

The rule of contrasting figures, or groups, is not only universally known and adopted, but it is frequently carried to such excess, that our Author might, perhaps, with more propriety have fixed his caution on the other side, and recommended to the artist, not to destroy the grandeur and simplicity of his design by violent and affected contrasts.

The artless uniformity of the compositions of the old Gothic Painters is far preferable to this false refinement, this ostentatious display of academic art. A greater degree of contrast and variety may be allowed in the picturesque or ornamental style; but we must not forget that they are the natural enemies of simplicity, and consequently of the grand style, and destroy *that solemn majesty, that soft repose,* which is produced in a great measure by regularity and uniformity.

An instance occurs to me where those two qualities are separately exhibited by two great Painters, Rubens and Titian. The picture of Rubens is in the church of St. Augustine at Antwerp; the subject (if that may be called a subject where no story is represented) is the Virgin and infant Christ, placed high in the picture on a pedestal, with many saints about them, and as many below them, with others on the steps, to serve as a link to unite the upper and lower part of the picture.

The composition of this picture is perfect in its kind; the artist has shown the greatest skill in disposing and contrasting more than twenty figures without confusion and without crowding; the whole appearing

as much animated and in motion as it is possible, where nothing is to be done.

The picture of Titian, which we would oppose to this, is in the church of the Fiari at Venice. The peculiar character of this piece is grandeur and simplicity, which proceed in a great measure from the regularity of the composition, two of the principal figures being represented kneeling directly opposite to each other, and nearly in the same attitude; this is what few Painters would have had the courage to venture: Rubens would certainly have rejected so unpicturesque a mode of composition, had it occurred to him.

Both these pictures are equally excellent in their kind, and may be said to characterise their respective authors. There is a bustle and animation in the work of Rubens; a quiet, solemn majesty in that of Titian. The excellence of Rubens is the picturesque effect which he produces. The superior merit of Titian is in the appearance of being above seeking after any such artificial excellence.* R.

## NOTE XXVI. Verse 217.

*——————— we still should lose*
*That solemn majesty, that soft repose,*
*Dear to the curious eye, and only found*
*Where few fair objects fill an ample ground.*

It is said to have been Annibal Caracci's opinion, that a perfect composition ought not to consist of more

* See the Journey to Flanders and Holland, Vol. II. p. 310., where the subject of this note is more fully treated. The fair transcript of that Journey having been written about the same time that these notes were composed, our author took from thence the illustration which he has made use of here. E. M.

than twelve figures, which he thought enough to people three groups, and that more would destroy that majesty and repose so necessary to the grand style of painting. R

## NOTE XXVII. VERSE 223.

*Judgment will see the several groups unite,*
*That one compacted whole shall meet the sight.*

Nothing so much breaks in upon, and destroys, this compactness, as that mode of composition which cuts in the middle the figures on the foreground, though it was frequently the practice of the greatest painters, even of the best age: Michael Angelo has it in the crucifixion of St. Peter; Raffaelle in the cartoon of the preaching of St. Paul; and Parmigiano often showed only the head and shoulders above the base of the picture. However, the more modern painters, notwithstanding such authorities, cannot be accused of having fallen into this error.

But, suppose we carry the reformation still farther, and that we do not suffer the sides of the picture to cut off any part of the figures, the composition would certainly be more round and compact within itself. All subjects, it is true, will not admit of this: however we may safely recommend it, unless the circumstances are very particular, and such as are certain to produce some striking effect by the breach of so just a rule. R.

NOTE XXVIII. VERSE 243.

*Nor yet to Nature such strict homage pay,*
*As not to quit when Genius leads the way;*
*Nor yet, though Genius all his succour sends,*
*Her mimic powers though ready Memory lends,*
*Presume from Nature wholly to depart;*
*For Nature is the Arbitress of Art.*

Nothing in the art requires more attention and judgment, or more of that power of discrimination which may not improperly be called genius, than the steering between general ideas and individuality: for though the body of the work must certainly be composed by the first, in order to communicate a character of grandeur to the whole, yet a dash of the latter is sometimes necessary to give an interest. An individual model, copied with scrupulous exactness, makes a mean style, like the Dutch; and the neglect of an actual model, and the method of proceeding solely from idea, has a tendency to make the painter degenerate into a mannerist.

In order to keep the mind in repair, it is necessary to replace and refreshen those impressions of nature which are continually wearing away.

A circumstance mentioned in the life of Guido is well worth the attention of artists. He was asked from whence he borrowed his idea of beauty, which is acknowledged superior to that of any other painter; he said he would show all the models he used, and ordered a common porter to sit before him, from whom he drew a beautiful countenance. This was undoubtedly an exaggeration of his conduct; but his intention was to show that he thought it necessary for painters to have some model of nature before them, however they might deviate from it, and correct it from the

idea of perfect beauty which they have formed in their minds.

In painting it is far better to have a model even to depart from, than to have nothing fixed and certain to determine the idea. When there is a model, there is something to proceed on, something to be corrected: so that even supposing no part is adopted, the model has still been not without use.

Such habits of intercourse with nature will at least create that variety which will prevent any one from prognosticating, on being informed of the subject, what manner of work the painter is likely to produce; which is the most disagreeable character an artist can have. R.

## NOTE XXIX. Verse 265.

*Peculiar toil on single forms bestow,*
*There let expression lend its finish'd glow.*

When the picture consists of a single figure only, that figure must be contrasted in its limbs and drapery with great variety of lines; it should be as much as possible a composition of itself. It may be remarked, that such a complete figure will never unite or make a part of a group; as on the other hand, no figure of a well conducted group will stand by itself. A composition, where every figure is such as I suppose a single figure ought to be, and those likewise contrasted to each other, which is not uncommon in the works of young artists, produces such an assemblage of artifice and affectation as is in the highest degree unnatural and disgustful.

There is another circumstance which, though not improper in single figures, ought never to be practised in historical pictures; that of representing any figure

as looking out of the picture, that is, looking at the person who views the picture. This conduct in history gives an appearance to that figure of having no connection with the rest; and ought therefore never to be practised except in ludicrous subjects.

It is not certain that the variety recommended in a single figure can with equal success be extended to colouring. The difficulty will be in diffusing the colours of the drapery of this single figure to other distant parts of the picture, for this is what harmony requires; this difficulty, however, seems to be evaded in the works of Titian, Vandyck, and many others, by dressing their single figures in black or white.

Vandyck, in the famous portrait of Cardinal Bentivoglio, was confined in his dress to crimson velvet and white linen: he has, therefore, made the curtain in the background of the same crimson colour, and the white is diffused by a letter which lies on the table; and a bunch of flowers is likewise introduced for the same purpose. R.

## NOTE XXX. Verse 275.

*Not on the form in stiff adhesion laid,*
*But well reliev'd by gentle light and shade.*

The disposing of the drapery so as to appear to cling close round the limbs, is a kind of pedantry which young painters are very apt to fall into, as it carries with it a relish of the learning acquired from the ancient statues; but they should recollect there is not the same necessity for this practice in painting as in sculpture. R.

## NOTE XXXI. VERSE 297.

*But sparingly thy earth-born stores unfold,*
*Nor load with gems, nor lace with tawdry gold.*

Finery of all kinds destroys grandeur, which in a great measure proceeds from simplicity; it may, however, without impropriety, be introduced into the ornamental style, such as that of Rubens and Paul Veronese. R.

## NOTE XXXII. VERSE 307.

*That majesty, that grace, so rarely given*
*To mortal man, nor taught by art, but heaven.*

It is undoubtedly true, and perfectly obvious, that every part of the art has a grace belonging to it, which, to satisfy and captivate the mind, must be superadded to correctness. This excellence, however expressed, whether we call it genius, taste, or the gift of Heaven, I am confident may be acquired: or the artist may certainly be put into that train by which it shall be acquired; though he must, in a great measure, teach himself by a continual contemplation of the works of those painters who are acknowledged to excel in grace and majesty: this will teach him to look for it in nature, and industry will give him the power of expressing it on canvass. R.

## NOTE XXXIII. VERSE 315.

*Thy last, thy noblest task remains untold,*
*Passion to paint, and sentiment unfold.*

This is truly the noblest task, and is the finishing of the fabric of the art: to attempt this summit of ex-

cellence, without having first laid the foundation of habitual correctness, may indeed be said to build castles in the air.

Every part which goes to the composition of a picture, even inanimate objects, are capable to a certain degree of conveying sentiment, and contribute their share to the general purpose of striking the imagination of the spectator. The disposition of light or the folding of drapery, will give sometimes a general air of grandeur to the whole work. R.

## NOTE XXXIV. Verse 325.

*By tedious toil no passions are exprest,*
*His hand who feels them strongest paints them best.*

A painter, whatever he may feel, will not be able to express it on canvass, without having recourse to a recollection of those principles by which the passion required is expressed. The mind thus occupied is not likely at the same time to be possessed with the passion which he is representing. An image may be ludicrous, and in its first conception make the painter laugh as well as the spectator; but the difficulty of his art makes the painter, in the course of his work, equally grave and serious, whether he is employed on the most ludicrous, or the most solemn subject.

However, we may, without great violence, suppose this rule to mean no more, than that a sensibility is required in the artist, so that he should be capable of conceiving the passion properly before he sets about representing it on canvass. R.

## NOTE XXXV. VERSE 325.

*By tedious toil no passions are exprest,*
*His hand who feels them strongest paints them best.*

"The two verses of the text, notwithstanding the air of antiquity which they appear to have, seem most probably to be the author's own," says the late French editor; but I suppose, as I did on a similar adage before, that the thought is taken from antiquity. With respect to my translation, I beg leave to intimate, that by feeling the passions strongest, I do not mean that a passionate man will make the best painter of the passions, but he who has the clearest conception of them, that is, who feels their effect on the countenance of other men, as in great actors on the stage, and in persons in real life strongly agitated by them: perhaps my translation would have been clearer and more consonant with the above judicious explication of Sir Joshua Reynolds, if it had run thus: —

He who conceives them strongest paints them best.

M.

## NOTE XXXVI. VERSE 348.

*Full late awoke the ceaseless tear to shed*
*For perish'd art; —*

The later French editor, who has modernised the style of Du Piles's translation, says here, that "he has taken the liberty to soften this passage, and has translated *Nil superest,* by *presque rien,* instead of Du Piles's version, *Il ne nous a rien resté deleur peinture,* being authorised to make this change by the late discoveries of ancient painting at Herculaneum;" but I scarce think that, by these discoveries, we have re-

trieved any thing of ancient *colouring*, which is the matter here in question, therefore I have given my translation that turn. M.

## NOTE XXXVII. Verse 349.

*——————— for those celestial hues*
*Which Zeuxis, aided by the Attic Muse,*
*Gave to the wondering eye: ——*

From the various ancient paintings, which have come down to us, we may form a judgment with tolerable accuracy of the excellences and the defects of the art amongst the ancients.

There can be no doubt but that the same correctness of design was required from the painter as from the sculptor; as if what has happened in the case of sculpture had likewise happened in regard to their paintings, and we had the good fortune to possess what the ancients themselves esteemed their master-pieces, I have no doubt but we should find their figures as correctly drawn as the Laocoon, and probably coloured like Titian. What disposes me to think higher of their colouring than any remains of ancient painting will warrant, is the account which Pliny gives of the mode of operation used by Apelles; — that over his finished picture he spread a transparent liquid like ink, of which the effect was to give brilliancy, and at the same time to lower the too great glare of the colour: "*Quod absoluta opera atramento illinebat ita tenui, ut id ipsum repercussu claritates colorum excitaret; — et cum ratione magna, ne colorum claritas oculorum aciem offenderet.*" This passage, though it may possibly perplex the critics, is a true and an artist-like description of the effect of glazing or scumbling, such as was practised by Titian and the rest of the Venetian

painters. This custom, or mode of operation, implies at least a true taste of that in which the excellence of colouring consists: which does not proceed from fine colours, but true colours; from breaking down these fine colours which would appear too raw, to a deep-toned brightness. Perhaps the manner in which Correggio practised the art of glazing was still more like that of Apelles, which was only perceptible to those who looked close to the picture *ad manum intuenti demum appareret:* whereas in Titian, and still more in Bassan and others his imitators, it was apparent on the slightest inspection. Artists who may not approve of glazing, must still acknowledge, that this practice is not that of ignorance.

Another circumstance that tends to prejudice me in favour of their colouring, is the account we have of some of their principal painters using but four colours only. I am convinced the fewer the colours the cleaner will be the effect of those colours, and that four are sufficient to make every combination required. Two colours mixed together will not preserve the brightness of either of them single, nor will three be as bright as two; of this observation, simple as it is, an artist, who wishes to colour bright will know the value.

In regard to their power of giving peculiar expression, no correct judgment can be formed; but we cannot well suppose that men who were capable of giving that general grandeur of character which so eminently distinguishes their works in sculpture, were incapable of expressing peculiar passions.

As to the enthusiastic commendations bestowed on them by their contemporaries, I consider them as of no weight. The best words are always employed to praise the best works; admiration often proceeds from ignorance of higher excellence. What they appear to

have most failed in is composition, both in regard to the grouping of their figures, and the art of disposing the light and shadow in masses. It is apparent that this, which makes so considerable a part of modern art, was to them totally unknown.

If the great painters had possessed this excellence, some portion of it would have infallibly been diffused, and have been discoverable in the works of the inferior rank of artists, such as those whose works have come down to us, and which may be considered as on the same rank with the paintings that ornament our public gardens. Supposing our modern pictures of this rank only were preserved for the inspection of connoisseurs two thousand years hence, the general principles of composition would be still discoverable in those pieces: however feebly executed, there would be seen an attempt to an union of the figure with its ground, and some idea of disposing both the figures and the lights in groups. Now as nothing of this appears in what we have of ancient painting, we may conclude that this part of the art was totally neglected, or more probably unknown.

They might, however, have produced single figures which approached perfection both in drawing and colouring; they might excel in a *solo* (in the language of musicians), though they were probably incapable of composing a full piece for a concert of different instruments. R.

## NOTE XXXVIII. Verse 419.

*Permit not two conspicuous lights to shine*
*With rival radiance in the same design.*

The same right judgment which proscribes two equal lights forbids any two objects to be introduced

of equal magnitude or force, so as to appear to be competitors for the attention of the spectator. This is common; but I do not think it quite so common, to extend the rule so far as it ought to be extended; even in colours, whether of the warm or cold kind, there should be one of each which should be apparently principal, and predominate over the rest. It must be observed, even in drapery; two folds of the same drapery must not be of equal magnitude. R.

## NOTE XXXIX. Verse 421.

*But yield to one alone the power to blaze,*
*And spread th' extensive vigour of its rays.*

Rembrandt frequently practised this rule to a degree of affectation, by allowing but one mass of light; but the Venetian painters, and Rubens, who extracted his principles from their works, admitted many subordinate lights.

The same rules which have been given in regard to the regulation of groups of figures must be observed in regard to the grouping of lights; that there shall be a superiority of one over the rest, that they shall be separated, and varied in their shapes, and that there should be at least three lights; the secondary lights ought, for the sake of harmony and union, to be of nearly equal brightness, though not of equal magnitude with the principal.

The Dutch Painters particularly excelled in the management of light and shade, and have shown, in this department, that consummate skill which entirely conceals the appearance of art.

Jan Steen, Teniers, Ostade, Du Sart, and many others of that school, may be produced as instances,

and recommended to the young artist's careful study and attention.

The means by which the painter works, and on which the effect of his picture depends, are light and shade, warm and cold colours. That there is an art in the management and disposition of those means will be easily granted, and it is equally certain, that this art is to be acquired by a careful examination of the works of those who have excelled in it.

I shall here set down the result of the observations which I have made on the works of those artists who appear to have best understood the management of light and shade, and who may be considered as examples for imitation in this branch of the art.

Titian, Paul Veronese, and Tintoret, were among the first painters who reduced to a system what was before practised without any fixed principle, and consequently neglected occasionally. From the Venetian painters, Rubens extracted his scheme of composition, which was soon understood and adopted by his countrymen, and extended even to the minor painters of familiar life in the Dutch school.

When I was at Venice, the method I took to avail myself of their principles was this. When I observed an extraordinary effect of light and shade in any picture, I took a leaf of my pocket-book, and darkened every part of it in the same gradation of light and shade as the picture, leaving the white paper untouched to represent the light, and this without any attention to the subject, or to the drawing of the figures. A few trials of this kind will be sufficient to give the method of their conduct in the management of their lights. After a few experiments I found the paper blotted nearly alike: their general practice appeared to be, to allow not above a quarter of the

picture for the light, including in this portion both the principal and secondary lights; another quarter to be as dark as possible; and the remaining half kept in mezzotint or half shadow.

Rubens appears to have admitted rather more light than a quarter, and Rembrandt much less, scarce an eighth: by this conduct Rembrandt's light is extremely brilliant, but it costs too much; the rest of the picture is sacrificed to this one object. That light will certainly appear the brightest which is surrounded with the greatest quantity of shade, supposing equal skill in the artist.

By this means you may likewise remark the various forms and shapes of those lights, as well as the objects on which they are flung; whether a figure, or the sky, a white napkin, animals, or utensils, often introduced for this purpose only. It may be observed likewise what portion is strongly relieved, and how much is united with its ground; for it is necessary that some part (though a small one is sufficient) should be sharp and cutting against its ground, whether it be light on a dark, or dark on a light ground, in order to give firmness and distinctness to the work; if on the other hand it is relieved on every side, it will appear as if inlaid on its ground. Such a blotted paper, held at a distance from the eye, will strike the spectator as something excellent for the disposition of light and shadow, though he does not distinguish whether it is a history, a portrait, a landscape, dead game, or any thing else; for the same principles extend to every branch of the art.

Whether I have given an exact account, or made a just division of the quantity of light admitted into the works of those painters, is of no very great consequence: let every person examine and judge for him-

self: it will be sufficient if I have suggested a mode of examining pictures this way, and one means at least of acquiring the principles on which they wrought. R.

## NOTE XL. Verse 441.

*Then only justly spread, when to the sight*
*A breadth of shade pursues a breadth of light.*

The highest finishing is labour in vain, unless at the same time there be preserved a breadth of light and shadow; it is a quality, therefore, that is more frequently recommended to students, and insisted upon, than any other whatever; and, perhaps, for this reason, because it is most apt to be neglected, the attention of the artist being so often entirely absorbed in the detail.

To illustrate this, we may have recourse to Titian's bunch of grapes, which we will suppose placed so as to receive a broad light and shadow. Here, though each individual grape on the light side has its light, and shadow, and reflection, yet altogether they make but one broad mass of light: the slightest sketch, therefore, where this breadth is preserved, will have a better effect, will have more the appearance of coming from a master-hand, that is, in other words, will have more the characteristic and *general* of nature, than the most laborious finishing, where this breadth is lost or neglected. R.

## NOTE XLI. Verse 469.

*Which mildly mixing, every social dye*
*Unites the whole in loveliest harmony.*

The same method may be used to acquire that harmonious effect of colours, which was recommended

for the acquisition of light and shade, the adding colours to the darkened paper; but as those are not always at hand, it may be sufficient, if the picture which you think worthy of imitating be considered in this light, to ascertain the quantity of warm and the quantity of cold colours.

The predominant colours of the picture ought to be of a warm mellow kind, red or yellow; and no more cold colour should be introduced than will be just enough to serve as a ground or foil to set off and give value to the mellow colours, and never should itself be a principal; for this purpose a quarter of the picture will be sufficient; those cold colours, whether blue, grey, or green, are to be dispersed about the ground or surrounding parts of the picture, wherever it has the appearance of wanting such a foil, but sparingly employed in the masses of light.

I am confident that an habitual examination of the works of those painters who have excelled in harmony will, by degrees, give a correctness of eye that will revolt at discordant colours, as a musician's ear revolts at discordant sounds. R.

## NOTE XLII. Verse 517.

*By mellowing skill thy ground at distance cast,*
*Free as the air, and transient as its blast.*

By a story told of Rubens, we have his authority for asserting, that to the effect of the picture the background is of the greatest consequence.

Rubens being desired to take under his instruction a young painter, the person who recommended him, in order to induce Rubens the more readily to take him, said, that he was already somewhat advanced in the art, and that he would be of immediate assistance

in his back-grounds. Rubens smiled at his simplicity, and told him, that if the youth was capable of painting his back-grounds, he stood in no need of his instructions; that the regulation and management of them required the most comprehensive knowledge of the art. This painters know to be no exaggerated account of a back-ground, being fully apprised how much the effect of the picture depends upon it.

It must be in union with the figure, so as not to have the appearance of being inlaid, like Holbein's portraits, which are often on a bright green or blue ground. To prevent this effect, the ground must partake of the colour of the figure; or, as expressed in a subsequent line, receive all the treasures of the palette. The back-ground regulates likewise where and in what part the figure is to be relieved. When the form is beautiful, it is to be seen distinctly; when, on the contrary, it is uncouth or too angular, it may be lost in the ground. Sometimes a light is introduced in order to join and extend the light on the figure, and the dark side of the figure is lost in a still darker back-ground; for the fewer the outlines are which cut against the ground the richer will be the effect; as the contrary produces what is called the dry manner.

One of the arts of supplying the defect of a scantiness of dress by means of the back-ground may be observed in a whole-length portrait by Vandyck, which is in the cabinet of the Duke of Montagu: the dress of this figure would have had an ungraceful effect; he has, therefore, by means of a light back-ground, opposed to the light of the figure, and by the help of a curtain that catches the light near the figure, made the effect of the whole together full and rich to the eye. R.

## NOTE XLIII. Verse 523.

*The hand that colours well must colour bright,*
*Hope not that praise to gain by sickly white.*

All the modes of harmony, or of producing that effect of colours which is required in a picture, may be reduced to three; two of which belong to the grand style, and the other to the ornamental.

The first may be called the Roman manner, where the colours are of a full and strong body, such as are found in the Transfiguration: the next is that harmony which is produced by what the ancients called the *corruption* of the colours, by mixing and breaking them till there is a general union in the whole, without any thing that shall bring to your remembrance the painter's palette, or the original colours: this may be called the Bolognian style, and it is this hue and effect of colours which Lodovico Carracci seems to have endeavoured to produce, though he did not carry it to that perfection which we have seen since his time in the small works of the Dutch school, particularly Jan Steen; where art is completely concealed, and the painter, like a great orator, never draws the attention from the subject on himself.

The last manner belongs properly to the ornamental style, which we call the Venetian, being first practised at Venice, but is perhaps better learned from Rubens; here the brightest colours possible are admitted, with the two extremes of warm and cold, and those reconciled by being dispersed over the picture, till the whole appears like a bunch of flowers.

As I have given instances from the Dutch school, where the art of breaking colour may be learned, we may recommend here an attention to the works of

Watteau for excellence in this florid style of painting. To all these different manners, there are some general rules that must never be neglected. First, that the same colour which makes the largest mass be diffused and appear to revive in different parts of the picture: for a single colour will make a spot or blot. Even the dispersed flesh-colour, which the faces and hands make, requires a principal mass, which is best produced by a naked figure; but where the subject will not allow of this, a drapery approaching to flesh-colour will answer the purpose; as in the Transfiguration, where a woman is clothed in drapery of this colour, which makes a principal to all the heads and hands of the picture; and for the sake of harmony, the colours, however distinguished in their light, should be nearly the same in their shadows; of a

—— simple unity of shade,
" As all were from one single palette spread."

And to give the utmost force, strength, and solidity to the work, some part of the picture should be as light and some as dark as possible; these two extremes are then to be harmonised and reconciled to each other.

Instances where both of them are used may be observed in two pictures of Rubens, which are equally eminent for the force and brilliancy of their effect; one is in the cabinet of the Duke of Rutland, and the other in the chapel of Rubens at Antwerp, which serves as his monument. In both these pictures he has introduced a female figure dressed in black satin, the shadows of which are as dark as pure black, opposed to the contrary extreme of brightness, can make them.

If to these different manners we add one more, that in which a silver grey or pearly tint is predominant, I

believe every kind of harmony that can be produced by colours will be comprehended. One of the greatest examples in this mode is the famous marriage at Cana, in St. George's church at Venice; where the sky, which makes a very considerable part of the picture, is of the lightest blue colour, and the clouds perfectly white; the rest of the picture is in the same key, wrought from this high pitch. We see likewise many pictures of Guido in this tint; and indeed those that are so are in his best manner. Female figures, angels and children, were the subjects in which Guido more particularly succeeded; and to such the cleanness and neatness of this tint perfectly corresponds, and contributes not a little to that exquisite beauty and delicacy which so much distinguishes his works. To see this style in perfection, we must again have recourse to the Dutch school, particularly to the works of the younger Vandervelde, and the younger Teniers, whose pictures are valued by the connoisseurs in proportion as they possess this excellence of a silver tint. Which of these different styles ought to be preferred, so as to meet every man's idea, would be difficult to determine from the predilection which every man has to that mode which is practised by the school in which he has been educated; but if any pre-eminence is to be given, it must be to that manner which stands in the highest estimation with mankind in general, and that is the Venetian, or rather the manner of Titian; which, simply considered as producing an effect of colours, will certainly eclipse with its splendour whatever is brought into competition with it. But, as I hinted before, if female delicacy and beauty be the principal object of the painter's aim, the purity and clearness of the tint of Guido will correspond better, and more

contribute to produce it than even the glowing tint of Titian.

The rarity of excellence in any of these styles of colouring sufficiently shows the difficulty of succeeding in them. It may be worth the artist's attention, while he is in this pursuit, particularly to guard against those errors which seem to be annexed to or divided by thin partitions from their neighbouring excellence. Thus when he is endeavouring to acquire the Roman style, if he is not extremely careful, he falls into a hard and dry manner. The flowery colouring is nearly allied to the gaudy effect of fan-painting. The simplicity of the Bolognian style requires the nicest hand to preserve it from insipidity. That of Titian, which may be called the golden manner, when unskilfully managed, becomes what the painters call foxy; and the silver degenerates into the leaden and heavy manner. None of them, to be perfect in their way, will bear any union with each other: if they are not distinctly separated, the effect of the picture will be feeble and insipid, without any mark or distinguished character.

R.

## NOTE XLIV. Verse 537.

*On that high finish'd form let paint bestow*
*Her midnight shadow, her meridian glow.*

It is indeed a rule adopted by many painters to admit in no part of the back-ground, or on any object in the picture, shadows of equal strength with those which are employed on the principal figure; but this produces a false representation. With deference to our author, to have the strong light and shadow there alone, is not to produce the best natural effect; nor is it authorised by the practice of those painters who are

most distinguished for harmony of colouring: a conduct, therefore, totally contrary to this is absolutely necessary, that the same strength, the same tone of colour, should be diffused over the whole picture.

I am no enemy to dark shadows. The general deficiency to be observed in the works of the painters of the last age, as well as indeed of many of the present, is a feebleness of effect; they seem to be too much afraid of those *midnight* shadows, which alone give the power of nature, and without which a picture will appear like one wholly wanting solidity and strength. The lightest and gayest style requires this foil to give it force and brilliancy.

There is another fault prevalent in the modern painters,—the predominance of a grey leaden colour over the whole picture: this is more particularly to be remarked when their works hang in the same room with pictures well and powerfully coloured. These two deficiencies, the want of strength, and the want of mellowness or warmth, are often imputed to the want of materials: as if we had not such good colours as those painters whose works we so much admire!

R.

## NOTE XLV. Verse 579.

*Know he that well begins has half achiev'd*
*His destin'd work,* ——

Those masters are the best models to begin with who have the fewest faults, and who are the most regular in the conduct of their work. The first studies ought rather to be made on their performances than on the productions of eccentric genius: where striking beauties are mixed with great defects, the student will be

in danger of mistaking blemishes for beauties, and perhaps the beauties may be such as he is not advanced enough to attempt. R.

## NOTE XLVI. Verse 584.

*—— his erroneous lines*
*Will to the soul that poison rank convey,*
*Which life's best length shall fail to purge away.*

Taste will be unavoidably regulated by what is continually before the eyes. It were therefore well if young students could be debarred the sight of any works that were not free from gross faults, till they had well formed, and, as I may say, hardened their judgment: they might then be permitted to look about them, not only without fear of vitiating their taste, but even with advantage; and would often find great ingenuity and extraordinary invention in works which are under the influence of a bad taste. R.

## NOTE XLVII. Verse 601.

*As surely charms that voluntary style,*
*Which careless plays and seems to mock at toil.*

This appearance of ease and facility may be called the grace or genius of the mechanical or executive part of the art. There is undoubtedly something fascinating in seeing that done with careless ease, which others do with laborious difficulty: the spectator unavoidably, by a kind of natural instinct, feels that general animation with which the hand of the artist seems to be inspired.

Of all painters Rubens appears to claim the first rank for facility, both in the invention and in the execution of his work: it makes so great a part of his ex-

cellence, that if we take it away, half at least of his reputation will go with it. R.

## NOTE XLVIII. Verse 617.

*The eye each obvious error swift descries;*
*Hold then the compass only in the eyes.*

A painter who relies on his compass, leans on a prop which will not support him: there are few parts of his figures but what are fore-shortened more or less, and cannot, therefore, be drawn or corrected by measures. Though he begins his studies with the compass in his hand, as we learn a dead language by grammar, yet, after a certain time, they are both flung aside, and in their place a kind of mechanical correctness of the eye and ear is substituted, which operates without any conscious effort of the mind. R.

## NOTE XLIX. Verse 619.

*Give to the dictates of the learn'd respect.*

There are few spectators of a painter's work, learned or unlearned, who if they can be induced to speak their real sensations, would not be profitable to the artist. The only opinions of which no use can be made are those of half-learned connoisseurs, who have quitted nature and have not acquired art. That same sagacity which makes a man excel in his profession must assist him in the proper use to be made of the judgment of the learned, and the opinions of the vulgar. Of many things the vulgar are as competent judges as the most learned connoisseur; of the portrait, for instance, of an animal; or, perhaps, of the truth of the representations of some vulgar passions.

It must be expected that the untaught vulgar will

carry with them the same want of right taste in the judgment they make of the effect or character in a picture as they do in life, and prefer a strutting figure and gaudy colours to the grandeur of simplicity; but if this same vulgar person, or even an infant, should mistake for dirt what was intended to be a shade, it might be apprehended that the shadow was not the true colour of nature, with almost as much certainty as if the observation had been made by the most able connoisseur. R.

## NOTE L. Verse 703.

*Know that ere perfect taste matures the mind,*
*Or perfect practice to that taste be join'd, —*

However admirable his taste may be, he is but half a painter who can only conceive his subject, and is without knowledge of the mechanical part of his art; as on the other hand his skill may be said to be thrown away, who has employed his colours on subjects that create no interest from their beauty, their character, or expression. One part often absorbs the whole mind, to the neglect of the rest: the young students, whilst at Rome, studying the works of Michael Angelo and Raffaelle, are apt to lose all relish for any kind of excellence, except what is found in their works. Perhaps going afterwards to Venice they may be induced to think there are other things required, and that nothing but the most superlative excellence in design, character, and dignity of style, can atone for a deficiency in the ornamental graces of the art. Excellence must of course be rare; and one of the causes of its rarity is the necessity of uniting qualities which in their nature are contrary to each other; and yet no approaches can be made towards perfection without it.

Every art or profession requires this union of contrary qualities, like the harmony of colouring, which is produced by an opposition of hot and cold hues. The poet and the painter must unite to the warmth that accompanies a poetical imagination patience and perseverance: the one in counting syllables and toiling for a rhyme, and the other in labouring the minute parts, and finishing the detail of his works, in order to produce the great effect he desires: they must both possess a comprehensive mind that takes in the whole at one view, and at the same time an accuracy of eye or mind that distinguishes between two things that, to an ordinary spectator, appear the same, whether this consists in tints or words, or the nice discrimination on which expression and elegance depend. R.

## NOTE LI. Verse 715.

*While free from prejudice your active eye*
*Preserves its first unsullied purity.*

Prejudice is generally used in a bad sense, to imply a predilection, not founded on reason or nature, in favour of a particular master, or a particular manner, and therefore ought to be opposed with all our force; but totally to eradicate in advanced age what has so much assisted us in our youth is a point to which we cannot hope to arrive. The difficulty of conquering this prejudice is to be considered in the number of those causes which makes excellence so very rare.

Whoever would make a happy progress in any art or science must begin by having great confidence in, and even prejudice in favour of, his instructor; but to continue to think him infallible, would be continuing for ever in a state of infancy.

It is impossible to draw a line when the artist shall

begin to dare to examine and criticise the works of his master, or of the greatest master-pieces of art; we can only say, that his progress to this capacity will be gradual. In proportion as the scholar learns to analyse the excellence of the masters he esteems,—in proportion as he comes *exactly* to distinguish in what that excellence consists, and refer it to some precise rule and fixed standard, in that proportion he becomes free. When he has once laid hold of their *principle*, he will see when they deviate from it, or fail to come up to it; so that it is in reality through his extreme admiration of, and blind deference to, these masters (without which he never would have employed an intense application to discover the rule and scheme of their works), that he is enabled, if I may use the expression, to emancipate himself, even to get above them, and to become the judge of those of whom he was at first the humble disciple. R.

## NOTE LII. Verse 721.

*When duly taught each geometric rule,*
*Approach with awful step the Grecian school.*

The first business of the student is to be able to give a true representation of whatever object presents itself, just as it appears to the eye, so as to amount to a deception; and the geometric rules of perspective are included in this study. This is the language of the art; which appears the more necessary to be taught early, from the natural repugnance which the mind has to such mechanical labour, after it has acquired a relish for its higher departments.

The next step is to acquire a knowledge of the beauty of form; for this purpose he is recommended to the study of the Grecian sculpture; and for com-

position, colouring, and expression to the great works at Rome, Venice, Parma, and Bologna: he begins now to look for those excellences which address themselves to the imagination, and considers deception as a scaffolding to be now thrown aside, as of no importance to this finished fabric. R.

## NOTE LIII. Verse 725.

*No rest, no pause, till all her graces known,*
*A happy habit makes each grace your own.*

To acquire this excellence, something more is required than measuring statues or copying pictures.

I am confident the works of the ancient sculptors were produced, not by measuring but in consequence of that correctness of eye which they had acquired by long habit, which served them at all times, and on all occasions, when the compass would fail. There is no reason why the eye should not be capable of acquiring equal precision and exactness with the organs of hearing or speaking. We know that an infant, who has learned its language by habit, will sometimes correct the most learned grammarian who has been taught by rule only; the idiom, which is the peculiarity of language, and that in which its native grace is seated, can be learned by habit alone.

To possess this perfect habit, the same conduct is necessary in art as in language, that it should be begun early, whilst the organs are pliable and impressions are easily taken, and that we should accustom ourselves, while this habit is forming, to see beauty only, and avoid as much as possible deformity or what is incorrect. Whatever is got this way may be said to be properly made our own; it becomes a part of

ourselves, and operates unperceived. The mind acquires by such exercise a kind of instinctive rectitude which supersedes all rules. R.

## NOTE LIV. Verse 733.

*See Raffaelle there his forms celestial trace,*
*Unrivall'd sovereign of the realms of grace.*

The pre-eminence which Fresnoy has given to those three great painters, Raffaelle, Michael Angelo, and Julio Romano, sufficiently points out to us what ought to be the chief object of our pursuit. Though two of them were either totally ignorant of, or never practised any of those graces of the art which proceed from the management of colours, or the disposition of light and shadow, and the other (Raffaelle) was far from being eminently skilful in these particulars, yet they all justly deserve that high rank in which Fresnoy has placed them: Michael Angelo, for the grandeur and sublimity of his characters, as well as for his profound knowledge of design; Raffaelle for the judicious arrangement of his materials, for the grace, the dignity, and the expression of his characters; and Julio Romano, for possessing the true poetical genius of painting, perhaps, in a higher degree than any other painter whatever.

In heroic subjects it will not, I hope, appear too great a refinement of criticism to say, that the want of naturalness or deception of the art, which give to an inferior style its whole value, is no material disadvantage: the Hours, for instance, as represented by Julio Romano, giving provender to the horses of the sun, would not strike the imagination more forcibly from their being coloured with the pencil of Rubens, though he would have represented them more natu-

rally: but might he not possibly, by that very act, have brought them down from the celestial state to the rank of mere terrestrial animals? In these things, however, I admit there will always be a degree of uncertainty. Who knows that Julio Romano, if he had possessed the art and practice of colouring like Rubens, would not have given to it some taste of poetical grandeur not yet attained to? The same familiar naturalness would be equally an imperfection in characters which are to be represented as demi-gods, or something above humanity.

Though it would be far from an addition to the merit of those two great painters to have made their works deceptions, yet there can be no reason why they might not, in some degree, and with a judicious caution and selection, have availed themselves of many excellences which are found in the Venetian, Flemish, and even Dutch schools, and which have been inculcated in this poem. There are some of them which are not in absolute contradiction to any style; the happy disposition, for instance, of light and shade; the preservation of breadth in the masses of colours; the union of these with their grounds; and the harmony arising from a due mixture of hot and cold hues, with many other excellences, not inseparably connected with that individuality which produces deception, would surely not counteract the effect of the grand style: they would only contribute to the ease of the spectator, by making the vehicle pleasing by which ideas are conveyed to the mind, which otherwise might be perplexed and bewildered with a confused assemblage of objects; they would add a certain degree of grace and sweetness to strength and grandeur. Though the merits of those two great painters are of such transcendency as to make us overlook their deficiency,

yet a subdued attention to these inferior excellences must be added to complete the idea of a perfect painter.

Deception, which is so often recommended by writers on the theory of painting, instead of advancing the art, is in reality carrying it back to its infant state: the first essays of painting were certainly nothing but mere imitation of individual objects, and when this amounted to a deception, the artist had accomplished his purpose.

And here I must observe, that the arts of painting and poetry seem to have no kind of resemblance in their early stages. The first, or, at least, the second stage of poetry in every nation, is removed as far as possible from common life: every thing is of the marvellous kind; it treats only of heroes, wars, ghosts, enchantments, and transformations: the poet could not expect to seize and captivate the attention, if he related only common occurrences, such as every day produces. Whereas the painter exhibited what then appeared a great effort of art, by merely giving the appearance of relief to a flat superficies, however uninteresting in itself that object might be; but this soon satiating, the same entertainment was required from painting which had been experienced in poetry. The mind and imagination were to be satisfied, and required to be amused and delighted, as well as the eye; and when the art proceeded to a still higher degree of excellence, it was then found that this deception not only did not assist, but even in a certain degree counteracted the flight of imagination: hence proceeded the Roman school; and it is from hence that Raffaelle, Michael Angelo, and Julio Romano stand in that pre-eminence of rank in which Fresnoy has justly placed them. R.

## NOTE LV. Verse 747.

*Bright beyond all the rest, Correggio flings*
*His ample lights, and round them gently brings*
*The mingling shade.*

The excellency of Correggio's manner has justly been admired by all succeeding painters. This manner is in direct opposition to what is called the dry and hard manner which preceded him.

His colour, and his mode of finishing, approach nearer to perfection than those of any other painter; the gliding motion of his outline, and the sweetness with which it melts into the ground; the cleanness and transparency of his colouring, which stop at that exact medium in which the purity and perfection of taste lies, leave nothing to be wished for. Baroccio, though, upon the whole, one of his most successful imitators, yet sometimes, in endeavouring at cleanness or brilliancy of tint, overshot the mark, and falls under the criticism that was made on an ancient painter, that his figures looked as if they fed upon roses. R.

## NOTE LVI. Verse 767.

*Yet more than these to meditation's eyes*
*Great Nature's self redundantly supplies.*

Fresnoy, with great propriety, begins and finishes his poem with recommending the study of nature.

This is, in reality, the beginning and the end of theory. It is in nature only we can find that beauty which is the great object of our search: it can be found no where else: we can no more form any idea of beauty superior to nature than we can form an idea of a sixth sense, or any other excellence out of the limits of the human mind. We are forced to

confine our conception even of heaven itself and its inhabitants to what we see in this world; even the Supreme Being, if he is represented at all, the painter has no other way of representing than by reversing the decree of the inspired Lawgiver, and making God after his own image.

Nothing can be so unphilosophical as a supposition that we can form any idea of beauty or excellence out of or beyond nature, which is and must be the fountain-head from whence all our ideas must be derived.

This being acknowledged, it must follow, of course, that all the rules which this theory, or any other, teaches, can be no more than teaching the art of *seeing* nature. The rules of art are formed on the various works of those who have studied nature the most successfully: by this advantage, of observing the various manners in which various minds have contemplated her works, the artist enlarges his own views, and is taught to look for and see what otherwise would have escaped his observation.

It is to be remarked, that there are two modes of imitating nature; one of which refers for its truth to the sensations of the mind, and the other to the eye.

Some schools, such as the Roman and Florentine, appear to have addressed themselves principally to the mind; others solely to the eye, such as the Venetian in the instances of Paul Veronese and Tintoret: others again have endeavoured to unite both, by joining the elegance and grace of ornament with the strength and vigour of design; such are the schools of Bologna and Parma.

All those schools are equally to be considered as followers of nature. He who produces a work analogous to the mind or imagination of man is as natural

a painter as he whose works are calculated to delight the eye; the works of Michael Angelo, or Julio Romano, in this sense, may be said to be as natural as those of the Dutch painters. The study, therefore, of the nature or affections of the mind is as necessary to the theory of the higher department of the art, as the knowledge of what will be pleasing or offensive to the eye, is to the lower style.

What relates to the mind or imagination, such as invention, character, expression, grace, or grandeur, certainly cannot be taught by rules; little more can be done than pointing out where they are to be found; it is a part which belongs to general education, and will operate in proportion to the cultivation of the mind of the artist.

The greater part of the rules in this poem are, therefore, necessarily confined to what relates to the eye; and it may be remarked, that none of those rules make any pretensions towards improving nature, or going contrary to her work: their tendency is merely to show what is truly nature.

Thus, for instance, a flowing outline is recommended, because beauty (which alone is nature) cannot be produced without it; old age or leanness produces straight lines; corpulency round lines; but in a state of health, accompanying youth, the outlines are waving, flowing, and serpentine. Thus again, if we are told to avoid the chalk, the brick, or the leaden colour, it is because real flesh never partakes of those hues, though ill-coloured pictures are always inclinable to one or other of those defects.

Rules are to be considered likewise as fences placed only where trespass is expected; and are particularly enforced in proportion as peculiar faults or defects are

prevalent at the time, or age, in which they are delivered; for what may be proper strongly to recommend or enforce in one age, may not with equal propriety be so much laboured in another, when it may be the fashion for artists to run into the contrary extreme, proceeding from prejudice to a manner adopted by some favourite painter then in vogue.

When it is recommended to preserve a breadth of colour or of light, it is not intended that the artist is to work broader than nature; but this lesson is insisted on because we know, from experience, that the contrary is a fault which artists are apt to be guilty of; who, when they are examining and finishing the detail, neglect or forget that breadth which is observable only when the eye takes in the effect of the whole.

Thus again, we recommend to paint soft and tender to make a harmony and union of colouring; and for this end, that all the shadows shall be nearly of the same colour. The reason of these precepts being at all enforced, proceeds from the disposition which artists have to paint harder than nature, to make the outline more cutting against the ground, and to have less harmony and union than is found in nature, preserving the same brightness of colour in the shadows as are seen in the lights: both these false manners of representing nature were the practice of the painters when the art was in its infancy, and would be the practice now of every student who was left to himself, and had never been taught the art of seeing nature.

There are other rules which may be said not so much to relate to the objects represented as to the eye; but the truth of these are as much fixed in nature as the others, and proceed from the necessity there is that the work should be seen with ease and satisfaction:

to this end are all the rules that relate to grouping and the disposition of light and shade.

With regard to precepts about *moderation* and avoiding extremes, little is to be drawn from them. The rule would be too minute that had any exactness at all: a multiplicity of exceptions would arise, so that the teacher would be for ever saying too much, and yet never enough. When a student is instructed to mark with precision every part of his figure, whether it be naked, or in drapery, he probably becomes hard; if, on the contrary, he is told to paint in the most tender manner, possibly he becomes insipid. But among extremes some are more tolerable than others; of the two extremes I have just mentioned, the hard manner is the most pardonable, carrying with it an air of learning, as if the artist knew with precision the true form of Nature, though he had rendered it with too heavy a hand.

In every part of the human figure, when not spoiled by too great corpulency, will be found this distinctness, the parts never appear uncertain or confused, or, as a musician would say, slurred; and all those smaller parts which are comprehended in the larger compartment are still to be there, however tenderly marked.

To conclude. In all minute, detailed, and practical excellence, *general* precepts must be either deficient or unnecessary: for the rule is not known, nor is it indeed to any purpose a rule, if it be necessary to inculcate it on every occasion. R.

## NOTE LVII. Verse 772.

*Whence Art, by practice, to perfection soars.*

After this the poet says, that he passes over in silence many things which will be more amply treated in his Commentary.

"Multa supersileo quæ Commentaria dicent."

But as he never lived to write that Commentary, his translator has taken the liberty to pass over this line in silence also.

## NOTE LVIII. Verse 776.

*What time the pride of Bourbon urged his way, &c.*

Du Piles, and after him Dryden, call this hero Louis XIII., but the later French editor, whom I have before quoted, will needs have him to be the XIV. His note is as follows: "At the accession of Louis XIV. Du Fresnoy had been ten years at Rome, therefore the epoch, marked by the poet, falls probably upon the first years of that prince; that is to say, upon the years 1643 or 1644. The thunders which he darts on the Alps, allude to the successes of our arms in the Milanese and in Piedmont: and the Alcides, who is born again in France for the defence of his country, is the conqueror of Rocroy, the young Duke of Anguien, afterwards called Le Grand Condé." I am apt to suspect that all this fine criticism is false, though I do not think it worth while to controvert it. Whether the poet meant to compliment Louis XIII. or the little boy that succeeded him (for he was only six years old in the year 1644), he was guilty of gross flattery. It is impossible, however, from the construction of the

sentence, that Ludovicus Borbonidum Decus, and Gallicus Alcides, could mean any more than one identical person; and consequently the editor's notion concerning the Grand Condé is indisputably false. I have, therefore, taken the whole passage in the same sense that Du Piles did; and have also, like him, used the poet's phrase of the *Spanish Lion*, in the concluding line, rather than that of the Spanish Geryon, to which Mr. Dryden has transformed him: his reason, I suppose, for doing this was, that the monster Geryon was of Spanish extraction, and the Nemean Lion, which Hercules killed, was of Peloponnesus; but we are told by Martial *, that there was a fountain in Spain called Nemea, which, perhaps, led Fresnoy astray in this passage. However this be, Hercules killed so many lions, besides that which constituted the first of his twelve labours, that either he, or at least some one of his namesakes, may well be supposed to have killed one in Spain. Geryon is described by all the poets as a man with three heads, and therefore could not well have been called a Lion by Fresnoy; neither does the plural *Ora* mean any more than the *Jaws* of a single beast. So Lucan, lib. iv. ver. 739.

> Quippe ubi non sonipes motus clangore tubarum
> Saxa quatit pulsu, rigidos vexantia frænos
> Ora terens. ——

M.

## NOTE LIX. Verse 785.

*But mark the Proteus-Policy of State.*

If this translation should live as many years as the original has done, already, which by its being printed

* Avidem rigens Dircenna placabit sitim
Et *Nemea* quæ vincit nives.
*Mart.* lib. i. *Epig.* 50. *de Hipso, toc.* M.

with that original, and illustrated by such a commentator, is a thing not impossible, it may not be amiss, in order to prevent an hallucination of some future critic, similar to that of the French editor, mentioned in the last note, to conclude with a memorandum that the translation was finished, and these occasional verses added, in the year 1781; leaving, however, the political sentiments, which they express, to be approved or condemned by him, as the annals of the time (written at a period distant enough for history to become impartial) may determine his judgment. M.

END OF THE NOTES.

A

# TABLE OF THE RULES

CONTAINED IN

## THE FOREGOING POEM.

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# APPENDIX.

The following little piece has been constantly annexed to M. Du Fresnoy's poem. It is here given from the former Editions: but the liberty has been taken of making some alterations in the Version, which, when compared with the original in French, appeared either to be done very carelessly by Mr. Dryden, or (what is more probable) to be the work of some inferior hand which he employed on the occasion. M.

THE

# SENTIMENTS

OF

# CHARLES ALPHONSE DU FRESNOY,

ON THE WORKS OF

THE PRINCIPAL AND BEST PAINTERS OF
THE TWO LAST AGES.

---

PAINTING was in its perfection amongst the Greeks. The principal schools were at Sycion, afterwards at Rhodes, at Athens, and at Corinth, and at last in Rome. Wars and luxury having overthrown the Roman Empire, it was totally extinguished, together with all the noble Arts, the studies of Humanity, and other Sciences.

It began to appear again in the year 1450, amongst some painters of Florence, of which Domenico Ghirlandaio was one, who was master to Michael Angelo, and had some kind of reputation, though his manner was Gothic, and very dry.

Michael Angelo, his disciple, flourished in the times of Julius II., Leo X., and of seven successive Popes. He was a painter, a sculptor, and an architect, both civil and military. The choice which he made of his atti-

tudes was not always beautiful or pleasing; his gusto of design was not the finest, nor his outlines the most elegant: the folds of his draperies, and the ornaments of his habits, were neither noble nor graceful. He was not a little fantastical or extravagant in his compositions; he was bold, even to rashness, in taking liberties against the rules of Perspective; his colouring is not over true, or very pleasant: he knew not the artifice of light and shadow; but he designed more learnedly, and better understood all the knittings of the bones, and the office and situation of the muscles, than any of the modern painters. There appears a certain air of greatness and severity in his figures, in both which he has oftentimes succeeded. But above the rest of his excellences, was his wonderful skill in Architecture, wherein he has not only surpassed all the moderns, but even the ancients also; the St. Peter's of Rome, the St. John's of Florence, the Capitol, the Palazzo Farnese, and his own house are sufficient testimonies of it. His disciples were, Marcello Venusti, Il Rosso, Georgio Vasari, Fra. Bastiano (who commonly painted for him), and many other Florentines.

Pietro Perugino designed with sufficient knowledge of nature; but he is dry, and his manner little. His disciple was Raffaelle Santio, who was born on Good-Friday, in the year 1483, and died on Good-Friday, in the year 1520; so that he lived only thirty-seven years complete. He surpassed all modern painters, because he possessed more of the excellent parts of painting than any other: and it is believed that he equalled the ancients, excepting only that he designed not naked bodies with so much learning as Michael Angelo; but his gusto of design is purer, and much better. He painted not with so good, so full, and so graceful a manner as Correggio; nor has he any thing of the

contrast of light and shadow, or so strong and free a colouring as Titian; but he had a better disposition in his pieces, without comparison, than either Titian, Correggio, Michael Angelo, or all the rest of the succeeding painters to our days. His choice of attitudes, of heads, of ornaments, the arrangement of his drapery, his manner of designing, his variety, his contrast, his expression, were beautiful in perfection; but above all, he possessed the graces in so advantageous a manner, that he has never since been equalled by any other. There are portraits (or single figures) of his, which are well executed. He was an admirable architect. He was handsome, well made, civil and good natured, never refusing to teach another what he knew himself. He had many scholars: amongst others, Julio Romano, Polydore, Gaudenzio, Giovanni d'Udine, and Michael Coxis. His graver was Mark Antonio, whose prints are admirable for the correctness of their outlines.

Julio Romano was the most excellent of all Raffaelle's disciples: he had conceptions which were more extraordinary, more profound, and more elevated than even his master himself: he was also a great architect; his gusto was pure and exquisite. He was a great imitator of the ancients, giving a clear testimony in all his productions that he was desirous to restore to practice the same forms and fabrics which were ancient. He had the good fortune to find great persons, who committed to him the care of edifices, vestibules, and porticos, all tetrastyles, xistes, theatres, and such other places as are now in use. He was wonderful in his choice of attitudes. His manner was drier and harder than any of Raffaelle's school. He did not exactly understand either light and shadow, or colouring. He is frequently harsh and ungraceful; the folds of his draperies are neither beautiful nor

great, easy nor natural, but all of them imaginary, and too like the habits of fantastical comedians. He was well versed in polite learning. His disciples were Pirro Ligorio (who was admirable for antique buildings, as towns, temples, tombs, and trophies, and the situation of ancient edifices), Æneas Vico, Bonasone, Georgio Mantuano, and others.

Polydore, a disciple of Raffaelle, designed admirably well as to the practical part, having a particular genius for freezes, as we may see by those of white and black which he has painted at Rome. He imitated the ancients, but his manner was greater than that of Julio Romano; nevertheless Julio seems to be the truer. Some admirable groups are seen in his works, and such as are not elsewhere to be found. He coloured very seldom, and made landscapes in a tolerably good taste.

Gio. Bellino, one of the first who was of any consideration at Venice, painted very drily, according to the manner of his time. He was very knowing both in Architecture and Perspective. He was Titian's first master, which may easily be observed in the earlier works of that noble disciple; in which we may remark that propriety of colours which his master has observed.

About this time Georgione, the contemporary of Titian, came to excel in Portraits, and also in greater works. He first began to make choice of glowing and agreeable colours; the perfection and entire harmony of which were afterwards to be found in Titian's pictures. He dressed his figures wonderfully well: and it may be truly said that but for him, Titian had never arrived to that height of perfection, which proceeded from the rivalship and jealousy which prevailed between them.

Titian was one of the greatest colourists ever known:

he designed with much more ease and practice than Georgione. There are to be seen women and children of his hand, which are admirable both for design and colouring; the gusto of them is delicate, charming, and noble, with a certain pleasing negligence in the head-dresses, draperies, and ornaments, which are wholly peculiar to himself. As for the figures of men, he has designed them but moderately well: there are even some of his draperies which are mean, and in a little taste. His painting is wonderfully glowing, sweet and delicate. He drew portraits, which were extremely noble: the attitudes of them being very graceful, grave, diversified, and adorned after a very becoming fashion. No man ever painted landscape in so great a manner, so well coloured, and with such truth of nature. For eight or ten years' space, he copied, with great labour and exactness, whatsoever he undertook; thereby to make himself an easy way, and to establish some general maxims for his future conduct. Besides the excellent gusto which he had in colouring, in which he excelled all mortal men, he perfectly understood how to give every thing those touches which were most suitable and proper to them: such as distinguished them from each other, and which gave the greater spirit, and the most of truth. The pictures which he made in his beginning, and in the declension of his age, are of a dry and mean manner. He lived ninety-nine years. His disciples were Paulo Veronese, Giacomo Tintoret, Giacomo da Ponte Bassano, and his sons.

Paulo Veronese was wonderfully graceful in his airs of women, with great variety of brilliant draperies, and incredible vivacity and ease; nevertheless his composition is sometimes improper, and his design incorrect: but his colouring, and whatsoever depends

on it, is so very charming in his pictures, that it surprises at the first sight, and makes us totally forget those other qualities in which he fails.

Tintoret was the disciple of Titian; great in design and practice, but sometimes also greatly extravagant. He had an admirable genius for Painting; but not so great an affection for his art, or patience in the executive part of it, as he had fire and vivacity of Nature. He yet has made pictures not inferior in beauty to those of Titian. His composition and decorations are for the most part rude, and his outlines are incorrect; but his colouring, and all that depends upon it, is admirable.

The Bassans had a more mean and poor gusto in Painting than Tintoret, and their designs were also less correct than his. They had indeed an excellent manner of colouring, and have touched all kinds of animals with an admirable hand; but were notoriously imperfect in composition and design.

Correggio painted at Parma two large cupolas in fresco, and some altar-pieces. This artist struck out certain natural and unaffected graces for his Madonnas, his Saints, and little children, which were peculiar to himself. His manner, design, and execution are all very great, but yet without correctness. He had a most free and delightful pencil; and it is to be acknowledged that he painted with a strength, relief, sweetness, and vivacity of colouring, which nothing ever exceeded. He understood how to distribute his lights in such a manner as was wholly peculiar to himself, which gave a great force and great roundness to his figures. This manner consists in extending a large light, and then making it lose itself insensibly in the dark shadowings, which he placed out of the masses; and those give them this relief, without our being able to

perceive from whence proceeds so much effect, and so vast a pleasure to the sight. It appears that in this part the rest of the Lombard school copied him. He had no great choice of graceful attitudes, or distribution of beautiful groups. His design oftentimes appears lame, and his positions not well chosen: the look of his figures is often unpleasing: but his manner of designing heads, hands, feet, and other parts, is very great, and well deserves our imitation. In the conduct and finishing of a picture, he has done wonders; for he painted with so much union, that his greatest works seem to have been finished in the compass of one day, and appear as if we saw them in a looking-glass. His landscape is equally beautiful with his figures.

At the same time with Correggio, lived and flourished Parmegiano; who, besides his great manner of colouring, excelled also both in invention and design: with a genius full of delicacy and spirit, having nothing that was ungraceful in his choice of attitudes, or in the dresses of his figures, which we cannot say of Correggio; there are pieces of Parmegiano's very beautiful and correct.

These two Painters last mentioned had very good disciples, but they are known only to those of their own province; and besides, there is little to be credited of what his countrymen say, for Painting is wholly extinguished amongst them.

I say nothing of Leonardo da Vinci, because I have seen but little of his: though he restored the arts at Milan, and had there many scholars.

Ludovico Carracci, the cousin-german of Hannibal and Augustino, studied at Parma after Correggio; and excelled in design and colouring, with a grace and clearness which Guido, the scholar of Hannibal, after-

wards imitated with great success. There are some of his pictures to be seen, which are very beautiful, and well understood. He made his ordinary residence at Bologna; and it was he who put the pencil into the hands of Hannibal his cousin.

Hannibal, in a little time, excelled his master in all parts of Painting. He imitated Correggio, Titian, and Raffaelle, in their different manners as he pleased; excepting only, that you see not in his pictures the nobleness, the graces, and the charms of Raffaelle: and his outlines are neither so pure nor so elegant as his. In all other things he is wonderfully accomplished, and of an universal genius.

Augustino, brother to Hannibal, was also a very good Painter, and an admirable Graver. He had a natural son, called Antonio, who died at the age of thirty-five; and who (according to the general opinion) would have surpassed his uncle Hannibal: for, by what he left behind him, it appears that he was of a more lofty genius.

Guido chiefly imitated Ludovico Carracci, yet retained always somewhat of the manner which his Master Denis Calvert, the Fleming, taught him. This Calvert lived at Bologna, and was competitor and rival to Ludovico Carracci. Guido made the same use of Albert Durer as Virgil did of old Ennius, borrowed what pleased him, and made it afterwards his own; that is, he accommodated what was good in Albert to his own manner; which he executed with so much gracefulness and beauty, that he got more money and reputation in his time, than any of his masters, and than all the scholars of the Carraccis, though they were of greater capacity than himself. His heads yield no manner of precedence to those of Raffaelle.

Sisto Badolocchi designed the best of all his disciples; but he died young.

Domenichino was a very knowing Painter, and very laborious, but of no great natural endowments. It is true, he was profoundly skilled in all the parts of Painting, but wanting genius (as I said) he had less of nobleness in his works than all the rest who studied in the school of the Carraccis.

Albani was excellent in all the parts of Painting, and a polite scholar.

Landfranc, a man of a great and sprightly wit, supported his reputation for a long time with an extraordinary gusto of design and colouring; but his foundation being only on the practical part, he at length lost ground in point of correctness, so that many of his pieces appear extravagant and fantastical; and after his decease, the school of the Carraccis went daily to decay, in all the parts of Painting.

Gio. Viola was very old before he learned landscape the knowledge of which was imparted to him by Hannibal Carracci, who took pleasure to instruct him; so that he painted many of that kind, which are wonderfully fine and well coloured.

If we cast our eyes towards Gemany and the Low Countries, we may there behold Albert Durer, Lucas van Leyden, Holbein, Aldegrave, &c., who were all contemporaries. Amongst these, Albert Durer and Holbein were both of them wonderfully knowing, and had certainly been of the first form of Painters, had they travelled into Italy; for nothing can be laid to their charge, but only that they had a Gothic gusto. As for Holbein, his execution surpassed even that of Raffaelle; and I have seen a portrait of his painting, with which one of Titian's could not come in competition.

Amongst the Flemings appeared Rubens, who had, from his birth, a lively, free, noble, and universal

genius: a genius capable not only of raising him to the rank of the ancient Painters, but also to the highest employments in the service of his country; so that he was chosen for one of the most important embassies in our time. His gusto of design savours somewhat more of the Flemish than of the beauty of the antique, because he stayed not long at Rome. And though we cannot but observe in all his Paintings ideas which are great and noble, yet it must be confessed that, generally speaking, he designed not correctly; but, for all the other parts of Painting, he was as absolute a master of them, and possessed them all as thoroughly as any of his predecessors in that noble art. His principal studies were made in Lombardy, after the works of Titian, Paulo Veronese, and Tintoret, whose cream he has skimmed (if you will allow the phrase), and extracted from their several beauties many general maxims and infallible rules which he always followed, and by which he has acquired in his works a greater facility than that of Titian; more of purity, truth, and science than Paulo Veronese; and more of majesty, repose, and moderation than Tintoret. To conclude; his manner is so solid, so knowing, and so ready, that it may seem this rare accomplished genius was sent from heaven to instruct mankind in the Art of Painting.

His school was full of admirable disciples; amongst whom Vandyck was he who best comprehended all the rules and general maxims of his master; and who has even excelled him in the delicacy of his carnations, and in his cabinet-pieces; but his taste, in the designing part, was nothing better than that of Rubens.

THE

# PREFACE OF MR. DRYDEN

TO

HIS TRANSLATION,

CONTAINING

A PARALLEL BETWEEN POETRY AND PAINTING.

It was thought proper to insert in this place the pleasing Preface which Mr. DRYDEN printed before his Translation of M. DU FRESNOY's Poem. There is a charm in that great Writer's Prose peculiar to itself; and though, perhaps, the Parallel between the two Arts, which he has here drawn, be too superficial to stand the test of strict Criticism, yet it will always give pleasure to Readers of Taste, even when it fails to satisfy their judgment. M.

# MR. DRYDEN'S PREFACE;

WITH

# A PARALLEL OF POETRY AND PAINTING.

---

It may be reasonably expected, that I should say something on my behalf, in respect to my present undertaking. First then, the Reader may be pleased to know, that it was not of my own choice that I undertook this work. Many of our most skilful Painters, and other Artists, were pleased to recommend this Author to me, as one who perfectly understood the rules of Painting; who gave the best and most concise instructions for performance, and the surest to inform the judgment of all who loved this noble Art; that they who before were rather fond of it, than knowingly admired it, might defend their inclination by their reason; that they might understand those excellencies which they blindly valued, so as not to be farther imposed on by bad pieces, and to know when Nature was well imitated by the most able Masters. It is true indeed, and they acknowledge it, that besides the rules which are given in this Treatise, or which can be given in any other to make a perfect judgment of good pictures, and to value them more or less, when compared with another, there is farther required a long conversation with the best pieces, which are not very frequent either in France or England: yet some we

have, not only from the hands of Holbein, Rubens, and Vandyck (one of them admirable for History-painting, and the other two for Portraits), but of many Flemish Masters, and those not inconsiderable, though for design not equal to the Italians. And of these latter also, we are not unfurnished with some pieces of Raphael, Titian, Correggio, Michael Angelo, and others. But to return to my own undertaking of this translation; I freely own that I thought myself uncapable of performing it, either to their satisfaction, or my own credit. Not but that I understood the original Latin, and the French Author perhaps as well as most Englishmen; but I was not sufficiently versed in the terms of art: and therefore thought that many of those persons, who put this honourable task on me, were more able to perform it themselves, as undoubtedly they were. But they assuring me of their assistance in correcting my faults, where I spoke improperly, I was encouraged to attempt it, that I might not be wanting in what I could, to satisfy the desires of so many Gentlemen who were willing to give the world this useful work. They have effectually performed their promise to me, and I have been as careful on my side to take their advice on all things, so that the reader may assure himself of a tolerable translation; not elegant, for I proposed not that to myself, but familiar, clear, and instructive: in any of which parts, if I have failed, the fault lies wholly at my door. In this one particular only, I must beg the reader's pardon: the Prose Translation of the Poem is not free from poetical expressions, and I dare not promise that some of them are not fustian, or at least highly metaphorical; but this being a fault in the first digestion (that is, the original Latin), was not to be remedied in the second, viz. the Translation; and I may confi-

dently say, that whoever had attempted it, must have fallen into the same inconvenience, or a much greater, that of a false version. When I undertook this work, I was already engaged in the translation of Virgil, from whom I have borrowed only two months, and am now returning to that which I ought to understand better. In the mean time, I beg the reader's pardon for entertaining him so long with myself; it is an usual part of ill manners in all Authors, and almost in all mankind, to trouble others with their business; and I was so sensible of it before-hand, that I had not now committed it, unless some concernments of the readers had been interwoven with my own. But I know not, while I am atoning for one error, if I am not falling into another: for I have been importuned to say something farther of this art; and to make some observations on it, in relation to the likeness and agreement which it has with Poetry its Sister. But before I proceed, it will not be amiss, if I copy from Bellori (a most ingenious author) some part of his idea of a Painter, which cannot be unpleasing, at least to such who are conversant in the philosophy of Plato; and, to avoid tediousness, I will not translate the whole discourse, but take and leave, as I find occasion.

"God Almighty, in the fabric of the universe, first contemplated himself, and reflected on his own excellencies; from which he drew and constituted those first forms, which are called ideas, so that every species which was afterwards expressed was produced from that first idea, forming that wonderful contexture of all created beings. But the celestial bodies above the moon being incorruptible and not subject to change, remained for ever fair and in perpetual order. On the contrary, all things which are sublunary are subject to change, to deformity, and to decay; and though

Nature always intends a consummate beauty in her productions, yet, through the inequality of the matter, the forms are altered; and in particular human beauty suffers alteration for the worse, as we see to our mortification, in the deformities and disproportions which are in us. For which reason, the artful Painter, and the Sculptor, imitating the Divine Maker, form to themselves, as well as they are able, a model of the superior beauties; and, reflecting on them, endeavour to correct and amend the common nature, and to represent it as it was first created, without fault, either in colour or in lineament.

"This idea, which we may call the Goddess of Painting and of Sculpture, descends upon the marble and the cloth, and becomes the original of those arts; and, being measured by the compass of the intellect, is itself the measure of the performing hand: and, being animated by the imagination, infuses life into the image. The idea of the Painter and the Sculptor is undoubtedly that perfect and excellent example of the mind, by imitation of which imagined form all things are represented which fall under human sight: such is the definition which is made by Cicero, in his book of the Orator, to Brutus. 'As therefore in forms 'and figures there is somewhat which is excellent 'and perfect, to which imagined species all things are 'referred by imitation, which are the objects of sight; 'in like manner we behold the species of eloquence in 'our minds, the effigies, or actual image of which we 'seek in the organs of our hearing. This is likewise 'confirmed by Proclus, in the Dialogue of Plato, called 'Timæus: If, says he, you take a man as he is made 'by Nature, and compare him with another who is the 'effect of Art, the work of Nature will always appear 'the less beautiful, because Art is more accurate than

'Nature.' But Zeuxis, who, from the choice which he made of five virgins, drew that wonderful picture of Helena, which Cicero, in his Orator before mentioned, sets before us, as the most perfect example of beauty, at the same time admonishes a Painter to contemplate the ideas of the most natural forms; and to make a judicious choice of several bodies, all of them the most elegant which we can find: by which we may plainly understand, that he thought it impossible to find in any one body all those perfections which he sought for the accomplishment of a Helena, because nature in any individual person makes nothing that is perfect in all its parts. For this reason Maximus Tyrius also says, that the image which is taken by a Painter from several bodies produces a beauty, which it is impossible to find in any single natural body, approaching to the perfection of the fairest statues. Thus Nature, on this account, is so much inferior to Art, that those Artists who propose to themselves only the imitation or likeness of such or such a particular person, without election of those ideas before mentioned, have often been reproached for that omission. Demetrius was taxed for being too natural; Dionysius was also blamed for drawing men like us, and was commonly called Ἀνθρωπόγραφος, that is, a Painter of Men. In our times, Michael Angelo da Caravaggio was esteemed too natural: he drew persons as they were; and Bamboccio, and most of the Dutch Painters, have drawn the worst likeness. Lysippus, of old, upbraided the common sort of Sculptors for making men such as they were found in Nature; and boasted of himself, that he made them as they ought to be; which is a precept of Aristotle, given as well to Poets as to Painters. Phidias raised an admiration even to astonishment in those who beheld his statues, with the forms which he

gave to his Gods and Heroes, by imitating the Idea rather than Nature; and Cicero, speaking of him, affirms, that figuring Jupiter and Pallas, he did not contemplate any object from whence he took any likeness, but considered in his own mind a great and admirable form of beauty, and according to that image in his soul, he directed the operation of his hand. Seneca also seems to wonder that Phidias, having never beheld either Jove or Pallas, yet could conceive their divine images in his mind. Apollonius Tyanæus says the same in other words, that the Fancy more instructs the Painter than the Imitation; for the last makes only the things which it sees, but the first makes also the things which it never sees.

" Leon Battista Alberti tells us, that we ought not so much to love the likeness as the beauty, and to choose from the fairest bodies severally the fairest parts. Leonardo da Vinci instructs the Painter to form this idea to himself; and Raffaelle, the greatest of all modern masters, writes thus to Castiglione, concerning his Galatea: ' To paint a fair one, it is neces-
' sary for me to see many fair ones; but because there
' is so great a scarcity of lovely women, I am constrained
' to make use of one certain idea, which I have
' formed to myself in my own fancy.' Guido Reni sending to Rome his St. Michael, which he had painted for the Church of the Capuchins, at the same time wrote to Monsignor Massano, who was the *maestro di casa* (or steward of the house) to Pope Urban VIII. in this manner: ' I wish I had the wings of an angel, to
' have ascended into Paradise, and there to have
' beheld the forms of those beatified spirits, from which
' I might have copied my Archangel: but not being
' able to mount so high, it was in vain for me to search
' his resemblance here below; so that I was forced to

'make an introspection into my own mind, and into 'that Idea of Beauty, which I have formed in my own 'imagination. I have likewise created there the con- 'trary Idea of Deformity and Ugliness; but I leave 'the consideration of it till I paint the Devil, and in 'the mean time shun the very thought of it as much 'as possibly I can, and am even endeavouring to blot 'it wholly out of my remembrance.' There was not any lady in all antiquity who was mistress of so much beauty, as was to be found in the Venus of Gnidus, made by Praxiteles, or the Minerva of Athens, by Phidias, which was therefore called the Beautiful Form. Neither is there any man of the present age equal in the strength, proportion, and knitting of his limbs, to the Hercules of Farnese, made by Glycon; or any woman who can justly be compared with the Medicean Venus of Cleomenes. And upon this account the noblest Poets and the best Orators, when they desire to celebrate any extraordinary beauty, are forced to have recourse to statues and pictures, and to draw their persons and faces into comparison: Ovid, endeavouring to express the beauty of Cyllarus, the fairest of the Centaurs, celebrates him as next in perfection to the most admirable statues:

Gratus in ore vigor, cervix, humerique, manusque,
Pectoraque, artificum laudatis proxima signis.

A pleasing vigour his fair face expressed;
His neck, his hands, his shoulders, and his breast,
Did next in gracefulness and beauty stand,
To breathing figures of the Sculptor's hand.

In another place he sets Apelles above Venus.

Si Venerem Cois nunquam pinxisset Apelles,
Mersa sub æquoreis illa lateret aquis.

Thus varied:

> One birth to seas the Cyprian Goddess ow'd,
> A second birth the Painter's art bestow'd:
> Less by the seas than by his pow'r was given;
> They made her live, but he advanced to heaven.

"The Idea of this Beauty is indeed various, according to the several forms which the Painter or Sculptor would describe: as one in strength, another in magnanimity; and sometimes it consists in cheerfulness, and sometimes in delicacy, and is always diversified by the sex and age.

"The beauty of Jove is one, and that of Juno another: Hercules and Cupid are perfect beauties, though of different kinds; for beauty is only that which makes all things as they are in their proper and perfect nature, which the best Painters always choose, by contemplating the forms of each. We ought farther to consider, that a picture being the representation of a human action, the Painter ought to retain in his mind the examples of all affections and passions; as a Poet preserves the idea of an angry man, of one who is fearful, sad, or merry; and so of all the rest; for it is impossible to express that with the hand, which never entered into the imagination. In this manner, as I have rudely and briefly shown you, Painters and Sculptors choosing the most elegant natural beauties, perfectionate the Idea, and advance their art, even above Nature itself, in her individual productions, which is the utmost mastery of human performance.

"From hence arises that astonishment, and almost adoration, which is paid by the knowing to those divine remains of antiquity. From hence Phidias, Lysippus, and other noble Sculptors, are still held in veneration; and Apelles, Zeuxis, Protogenes, and

other admirable Painters, though their works are perished, are and will be eternally admired; who all of them drew after the ideas of perfection; which are the miracles of Nature, the providence of the Understanding, the exemplars of the Mind, the light of the Fancy; the sun, which from its rising, inspired the statue of Memnon, and the fire which warmed into life the image of Prometheus; it is this which causes the Graces and the Loves to take up their habitations in the hardest marble, and to subsist in the emptiness of light and shadows. But since the Idea of Eloquence is as inferior to that of Painting as the force of words is to the sight, I must here break off abruptly; and having conducted the reader, as it were, to a secret walk, there leave him in the midst of silence to contemplate those ideas which I have only sketched, and which every man must finish to himself."

In these pompous expressions, or such as these, the Italian has given you his idea of a Painter; and though I cannot much commend the style, I must needs say, there is somewhat in the matter: Plato himself is accustomed to write loftily, imitating, as the critics tell us, the manner of Homer; but surely that inimitable Poet had not so much of smoke in his writings, though not less of fire. But in short, this is the present genius of Italy. What Philostratus tells us, in the poem of his *Figures*, is somewhat plainer, and therefore I will translate it almost word for word: "He who will rightly govern the Art of Painting ought, of necessity, first to understand human nature. He ought likewise to be endued with a genius to express the signs of their passions whom he represents, and to make the dumb as it were to speak: he must yet further understand what is contained in the constitution of the cheeks, in the temperament of the eyes,

in the naturalness (if I may so call it) of the eyebrows; and in short, whatsoever belongs to the mind and thought. He who thoroughly possesses all these things will obtain the whole, and the hand will exquisitely represent the action of every particular person; if it happens that he be either mad or angry, melancholic or cheerful, a sprightly youth or a languishing lover: in one word, he will be able to paint whatsoever is proportionable to any one. And even in all this there is a sweet error without causing any shame: for the eyes and mind of the beholders being fastened on objects which have no real being, as if they were truly existent, and being induced by them to believe them so, what pleasure is it not capable of giving? The ancients, and other wise men, have written many things concerning the symmetry, which is in the art of Painting: constituting as it were some certain laws for the proportion of every member; not thinking it possible for a Painter to undertake the expression of those motions which are in the mind without a concurrent harmony in the natural measure: for that which is out of its own kind and measure is not received from Nature, whose motion is always right. On a serious consideration of this matter, it will be found, that the Art of Painting has a wonderful affinity with that of Poetry, and there is betwixt them a certain common imagination. For, as the Poets introduce the Gods and Heroes, and all those things which are either majestical, honest, or delightful; in like manner, the Painters, by the virtue of their outlines, colours, lights, and shadows, represent the same things and persons in their pictures." Thus, as convoy ships either accompany or should accompany their merchants, till they may prosecute the rest of their voyage without danger; so Philostratus has brought

me thus far on my way, and I can now sail on without him. He has begun to speak of the great relation betwixt Painting and Poetry, and thither the greatest part of this discourse, by my promise, was directed. I have not engaged myself to any perfect method, neither am I loaded with a full cargo: it is sufficient if I bring a sample of some goods in this voyage. It will be easy for others to add more when the commerce is settled: for a treatise, twice as large as this, of Painting, could not contain all that might be said on the parallel of these two Sister-Arts. I will take my rise from Bellori before I proceed to the Author of this Book.

The business of his Preface is to prove, that a learned Painter should form to himself an idea of perfect Nature. This image he is to set before his mind in all his undertakings, and to draw from thence, as from a storehouse, the beauties which are to enter into his work: thereby correcting Nature from what actually she is in individuals, to what she ought to be, and what she was created. Now as this idea of perfection is of little use in Portraits, or the resemblances of particular persons, so neither is it in the characters of Comedy and Tragedy, which are never to be made perfect, but always to be drawn with some specks of frailty and deficience; such as they have been described to us in history, if they were real characters; or such as the Poet began to show them, at their first appearance, if they were only fictitious, or imaginary. The perfection of such stage characters consists chiefly in their likeness to the deficient faulty Nature, which is their original; only (as it is observed more at large hereafter) in such cases there will always be found a better likeness and a worse, and the better is constantly to be chosen; I mean in Tragedy, which represents the figures of the highest form among mankind: thus,

in Portraits, the Painter will not take that side of the face which has some notorious blemish in it, but either draw it in profile, as Apelles did Antigonus, who had lost one of his eyes, or else shadow the more imperfect side: for an ingenious flattery is to be allowed to the professors of both arts, so long as the likeness is not destroyed. It is true, that all manner of imperfections must not be taken away from the characters; and the reason is that there may be left some grounds of pity for their misfortunes: we can never be grieved for their miseries who are thoroughly wicked, and have thereby justly called their calamities on themselves: such men are the natural objects of our hatred, not of our commiseration. If, on the other side, their characters were wholly perfect, such as, for example, the character of a Saint or Martyr in a Play, his or her misfortunes would produce impious thoughts in the beholders; they would accuse the Heavens of injustice, and think of leaving a religion where piety was so ill requited. I say the greater part would be tempted to do so; I say not that they ought; and the consequence is too dangerous for the practice. In this I have accused myself for my own St. Catherine; but let truth prevail. Sophocles has taken the just medium in his Œdipus: he is somewhat arrogant at his first entrance, and is too inquisitive through the whole Tragedy; yet these imperfections being balanced by great virtues, they hinder not our compassion for his miseries, neither yet can they destroy that horror which the nature of his crimes has excited in us. Such in Painting are the warts and moles, which, adding a likeness to the face, are not, therefore, to be omitted; but these produce no loathing in us; but how far to proceed, and where to stop, is left to the judgment of the Poet and the Painter. In Comedy

there is somewhat more of the worse likeness to be taken, because that is often to produce laughter, which is occasioned by the sight of some deformity; but for this I refer the reader to Aristotle. It is a sharp manner of instruction for the vulgar, who are never well amended till they are more than sufficiently exposed. That I may return to the beginning of this remark, concerning perfect Ideas, I have only this to say, that the parallel is often true in Epic Poetry.

The Heroes of the Poets are to be drawn according to this rule; there is scarce a frailty to be left in the best of them, any more than to be found in a Divine Nature. And if Æneas sometimes weeps, it is not in bemoaning his own miseries, but those which his people undergo. If this be an imperfection, the Son of God, when he was incarnate, shed tears of compassion over Jerusalem; and Lentulus describes him often weeping, but never laughing; so that Virgil is justified even from the Holy Scriptures. I have but one word more, which for once I will anticipate from the author of this book. Though it must be an Idea of perfection from which both the Epic Poet and the History Painter draws, yet all perfections are not suitable to all subjects, but every one must be designed according to that perfect beauty which is proper to him: An Apollo must be distinguished from a Jupiter, a Pallas from a Venus; and so in Poetry, an Æneas from any other Hero, for Piety is his chief perfection. Homer's Achilles is a kind of exception to this rule; but then he is not a perfect Hero, nor so intended by the Poet. All his Gods had somewhat of human imperfection, for which he has been taxed by Plato as an imitator of what was bad. But Virgil observed his fault, and mended it. Yet Achilles was perfect in the strength of his body, and the vigour of

his mind. Had he been less passionate or less revengeful, the Poet well foresaw that Hector had been killed, and Troy taken at the first assault: which had destroyed the beautiful contrivance of his *Iliad*, and the moral of preventing discord amongst confederate princes, which was his principal intention: for the moral (as Bossu observes) is the first business of the Poet, as being the ground-work of his instruction. This being formed, he contrives such a design or fable, as may be most suitable to the moral; after this he begins to think of the persons whom he is to employ in carrying on his design, and gives them the manners which are most proper to their several characters. The thoughts and words are the last parts which give beauty and colouring to the piece. When I say that the manners of the Hero ought to be good in perfection, I contradict not the Marquis of Normanby's opinion, in that admirable verse, where, speaking of a perfect character, he calls it

> "A faultless monster, which the world ne'er knew."

For that excellent critic intended only to speak of dramatic characters, and not of epic. Thus at least I have shown, that in the most perfect poem, which is that of Virgil, a perfect idea was required and followed; and, consequently, that all succeeding Poets ought rather to imitate him, than even Homer. I will now proceed, as I promised, to the author of this book: He tells you, almost in the first lines of it, that "the chief end of Painting is to please the eyes; and it is one great end of Poetry to please the mind." Thus far the parallel of the arts holds true; with this difference, that the principal end of Painting is to please, and the chief design of Poetry is to instruct. In this the latter seems to have the advantage of the former.

But if we consider the artists themselves on both sides, certainly their aims are the very same; they would both make sure of pleasing, and that in preference to instruction. Next, the means of this pleasure is by deceit: one imposes on the sight, and the other on the understanding. Fiction is of the essence of Poetry as well as of Painting: there is a resemblance in one of human bodies, things, and actions, which are not real; and in the other, of a true story by a fiction. And as all stories are not proper subjects for an Epic Poem or a Tragedy, so neither are they for a noble Picture. The subjects both of the one and of the other ought to have nothing of immoral, low, or filthy in them; but this being treated at large in the book itself, I wave it to avoid repetition. Only I must add, that though Catullus, Ovid, and others, were of another opinion, that the subject of Poets, and even their thoughts and expressions, might be loose, provided their lives were chaste and holy, yet there are no such licences permitted in that art, any more than in Painting to design and colour obscene nudities. "Vita proba est," is no excuse; for it will scarcely be admitted, that either a Poet or a Painter can be chaste, who give us the contrary examples in their writings and their pictures. We see nothing of this kind in Virgil; that which comes the nearest to it is the adventure of the Cave, where Dido and Æneas were driven by the storm; yet even there, the Poet pretends a marriage before the consummation, and Juno herself was present at it. Neither is there any expression in that story which a Roman matron might not read without a blush. Besides, the Poet passes it over as hastily as he can, as if he were afraid of staying in the cave with the two lovers, and of being a witness to their actions. Now I suppose that a

Painter would not be much commended, who should pick out this cavern, from the whole *Æneis*, when there is not another in the work. He had better leave them in their obscurity, than let in a flash of lightning to clear the natural darkness of the place, by which he must discover himself as much as them. The altar-pieces, and holy decorations of Painting, show that Art may be applied to better uses as well as Poetry; and amongst many other instances, the Farnese Gallery, painted by Hannibal Carracci, is a sufficient witness yet remaining: the whole work being morally instructive, and particularly the Hercules Bivium, which is a perfect triumph of virtue over vice, as it is wonderfully well described by the ingenious Bellori.

Hitherto I have only told the reader what ought not to be the subject of a Picture or of a Poem. What it ought to be on either side our author tells us. It must in general be great and noble; and in this the parallel is exactly true. The subject of a Poet, either in Tragedy, or in an Epic Poem, is a great action of some illustrious hero. It is the same in Painting: not every action, nor every person, is considerable enough to enter into the cloth. It must be the anger of an Achilles, the piety of an Æneas, the sacrifice of an Iphigenia; for heroines as well as heroes are comprehended in the rule. But the parallel is more complete in Tragedy than in an Epic Poem: for as a Tragedy may be made out of many particular Episodes of Homer or of Virgil; so may a noble Picture be designed out of this or that particular story in either author. History is also fruitful of designs, both for the Painter and the Tragic Poet: Curtius throwing himself into a gulph, and the two Decii sacrificing themselves for the safety of their country, are subjects

for Tragedy and Picture. Such is Scipio, restoring the Spanish Bride, whom he either loved, or may be supposed to love; by which he gained the hearts of a great nation, to interest themselves for Rome against Carthage: these are all but particular pieces in Livy's History, and yet are full, complete subjects for the pen and pencil. Now the reason of this is evident: Tragedy and Picture are more narrowly circumscribed by the mechanic rules of time and place than the Epic Poem: the time of this last is left indefinite. It is true, Homer took up only the space of eight and forty days for his Iliad; but whether Virgil's action was comprehended in a year, or somewhat more, is not determined by Bossu. Homer made the place of his action Troy, and the Grecian camp besieging it. Virgil introduces his Æneas sometimes in Sicily, sometimes in Carthage, and other times at Cumæ, before he brings him to Laurentum; and even after that, he wanders again to the kingdom of Evander, and some parts of Tuscany, before he returns to finish the war by the death of Turnus. But Tragedy, according to the practice of the ancients, was always confined within the compass of twenty-four hours, and seldom takes up so much time. As for the place of it, it was always one, and that not in a larger sense, as, for example, a whole city, or two or three several houses in it, but the market, or some other public place, common to the chorus and all the actors; which established law of theirs I have not an opportunity to examine in this place, because I cannot do it without digression from my subject, though it seems too strict at the first appearance, because it excludes all secret intrigues, which are the beauties of the modern stage; for nothing can be carried on with privacy, when the chorus is supposed to be always present. But to

proceed: I must say this to the advantage of Painting, even above Tragedy, that what this last represents in the space of many hours, the former shows us in one moment. The action, the passion, and the manners of so many persons as are contained in a picture, are to be discerned at once in the twinkling of an eye; at least they would be so, if the sight could travel over so many different objects all at once, or the mind could digest them all at the same instant, or point of time. Thus in the famous picture of Poussin, which represents the Institution of the blessed Sacrament, you see our Saviour and his twelve Disciples, all concurring in the same action, after different manners, and in different postures; only the manners of Judas are distinguished from the rest. Here is but one indivisible point of time observed; but one action performed by so many persons, in one room, and at the same table; yet the eye cannot comprehend at once the whole object, nor the mind follow it so fast; it is considered at leisure and seen by intervals. Such are the subjects of noble Picture, and such are only to be undertaken by noble hands. There are other parts of Nature which are meaner, and yet are the subjects both of Painters and of Poets.

For to proceed in the parallel; as Comedy is a representation of human life in inferior persons and low subjects, and by that means creeps into the nature of Poetry, and is a kind of juniper, a shrub belonging to the species of cedar; so is the painting of clowns, the representation of a Dutch Kermis, the brutal sport of Snick-or-Snee, and a thousand other things of this mean invention, a kind of picture which belongs to Nature, but of the lowest form. Such is a Lazar in comparison to a Venus; both are drawn in human figures; they have faces alike, though not like faces.

There is yet a lower sort of Poetry and Painting, which is out of nature; for a Farce is that in Poetry which Grotesque is in a Picture: the persons and actions of a Farce are all unnatural, and the manners false; that is, inconsistent with the characters of mankind. Grotesque Painting is the just resemblance of this; and Horace begins his Art of Poetry, by describing such a figure with a man's head, a horse's neck, the wings of a bird, and a fish's tail, parts of different species jumbled together, according to the mad imagination of the dauber; and the end of all this, as he tells you afterward, is to cause laughter: a very monster in Bartholomew Fair, for the mob to gape at for their twopence. Laughter is, indeed, the propriety of a man, but just enough to distinguish him from his elder brother with four legs. It is a kind of a bastard pleasure too, taken in at the eyes of the vulgar gazers, and at the ears of the beastly audience. Church-painters use it to divert the honest countryman at public prayers, and keep his eyes open at a heavy sermon; and farce-scribblers make use of the same noble invention to entertain citizens, country gentlemen, and Covent Garden fops: if they are merry, all goes well on the Poet's side. The better sort go thither too, but in despair of sense and the just images of nature, which are the adequate pleasures of the mind. But the author can give the stage no better than what was given him by nature; and the actors must represent such things as they are capable to perform, and by which both they and the scribbler may get their living. After all, it is a good thing to laugh at any rate; and if a straw can tickle a man, it is an instrument of happiness. Beasts can weep when they suffer, but they cannot laugh; and, as Sir William Davenant observes, in his Preface to Gondibert, "It

is the wisdom of a government to permit plays, (he might have added farces,) as it is the prudence of a carter to put bells upon his horses to make them carry their burdens cheerfully."

I have already shown that one main end of Poetry and Painting is to please, and have said something of the kinds of both, and of their subjects, in which they bear a great resemblance to each other. I must now consider them as they are great and noble Arts: and as they are Arts, they must have rules which may direct them to their common end.

To all Arts and Sciences, but more particularly to these, may be applied what Hippocrates says of Physic, as I find him cited by an eminent French critic. "Medicine has long subsisted in the world; the principles of it are certain, and it has a certain way; by both which there has been found, in the course of many ages, an infinite number of things, the experience of which has confirmed its usefulness and goodness. All that is wanting to the perfection of this Art, will undoubtedly be found, if able men, and such as are instructed in the ancient rules, will make a farther enquiry into it, and endeavour to arrive at that which is hitherto unknown by that which is already known. But all, who having rejected the ancient rules, and taken the opposite ways, yet boast themselves to be masters of this Art, do but deceive others, and are themselves deceived; for that is absolutely impossible."

This is notoriously true in these two Arts; for the way to please being to imitate nature, both the Poets and the Painters in ancient times, and in the best ages, have studied her: and from the practice of both these Arts the rules have been drawn, by which we are instructed how to please, and to compass that end which

they obtained, by following their example; for nature is still the same in all ages, and can never be contrary to herself. Thus, from the practice of Æschylus, Sophocles, and Euripides, Aristotle drew his rules for Tragedy, and Philostratus for Painting. Thus amongst the moderns, the Italian and French critics, by studying the precepts of Aristotle and Horace, and having the example of the Grecian Poets before their eyes, have given us the rules of modern Tragedy; and thus the critics of the same countries, in the Art of Painting, have given the precepts of perfecting that Art. It is true, that Poetry has one advantage over Painting in these last ages, that we have still the remaining examples both of the Greek and Latin Poets: whereas the Painters have nothing left them from Apelles, Protogenes, Parrhasius, Zeuxis, and the rest, but only the testimonies which are given of their incomparable works. But instead of this, they have some of their best statues, basso-relievos, columns, obelisks, &c. which are saved out of the common ruin, and are still preserved in Italy; and by well distinguishing what is proper to Sculpture, and what to Painting, and what is common to them both, they have judiciously repaired that loss; and the great genius of Raphael and others, having succeeded to the times of barbarism and ignorance, the knowledge of Painting is now arrived to a supreme perfection, though the performance of it is much declined in the present age. The greatest age for Poetry amongst the Romans, was certainly that of Augustus Cæsar; and yet we are told, that Painting was then at its lowest ebb, and perhaps Sculpture was also declining at the same time. In the reign of Domitian, and some who succeeded him, Poetry was but meanly cultivated, but Painting eminently flourished. I am not here to give the history of the two Arts, how

they were both in a manner extinguished by the irruption of the barbarous nations, and both restored about the times of Leo X., Charles V., and Francis I., though I might observe, that neither Ariosto, nor any of his contemporary Poets, ever arrived at the excellency of Raphael, Titian, and the rest in Painting. But in revenge, at this time, or lately in many countries, Poetry is better practised than her sister art. To what height the magnificence and encouragement of the present King of France may carry Painting and Sculpture is uncertain; but by what he has done before the war in which he is engaged, we may expect what he will do after the happy conclusion of a peace; which is the prayer and wish of all those who have not an interest to prolong the miseries of Europe. For it is most certain, as our author, amongst others, has observed, that reward is the spur of virtue, as well in all good arts, as in all laudable attempts; and emulation, which is the other spur, will never be wanting either amongst Poets or Painters, when particular rewards and prizes are proposed to the best deservers. But to return from this digression, though it was almost necessary, all the rules of Painting are methodically, concisely, and yet clearly delivered in this present treatise which I have translated: Bossu has not given more exact rules for the Epic Poem, nor Dacier for Tragedy, in his late excellent translation of Aristotle, and his notes upon him, than our Fresnoy has made for Painting: with the parallel of which I must resume my discourse, following my author's text, though with more brevity than I intended, because Virgil calls me.

"The principal and most important part of Painting is to know what is most beautiful in nature, and most proper for that art." That which is the most beautiful is the most noble subject; so in Poetry, Tragedy is

more beautiful than Comedy, because, as I said, the persons are greater whom the Poet instructs; and, consequently, the instructions of more benefit to mankind: the action is likewise greater and more noble, and thence is derived the greater and more noble pleasure.

To imitate nature well in whatsoever subject, is the perfection of both Arts; and that Picture, and that Poem, which comes nearest the resemblance of nature, is the best: but it follows not, that what pleases most in either kind is therefore good, but what ought to please. Our depraved appetites and ignorance of the arts mislead our judgments, and cause us often to take that for true imitation of nature, which has no resemblance of nature in it. To inform our judgments, and to reform our tastes, rules were invented, that by them we might discern when nature was imitated, and how nearly. I have been forced to recapitulate these things, because mankind is not more liable to deceit than it is willing to continue in a pleasing error, strengthened by a long habitude. The imitation of nature is therefore justly constituted as the general, and indeed the only rule of pleasing, both in Poetry and Painting. Aristotle tells us, that imitation pleases, because it affords matter for a reasoner to inquire into the truth or falsehood of imitation, by comparing its likeness or unlikeness with the original; but by this rule, every speculation in nature, whose truth falls under the inquiry of a Philosopher, must produce the same delight, which is not true. I should rather assign another reason: truth is the object of our understanding, as good is of our will; and the understanding can no more be delighted with a lie, than the will can choose an apparent evil. As truth is the end of all our speculations, so the discovery of it is the pleasure of them;

and since a true knowledge of nature gives us pleasure, a lively imitation of it, either in Poetry or Painting, must of necessity produce a much greater: for both these Arts, as I said before, are not only true imitations of nature, but of the best nature, of that which is wrought up to a nobler pitch. They present us with images more perfect than the life in any individual, and we have the pleasure to see all the scattered beauties of nature united by a happy chemistry, without its deformities or faults. They are imitations of the passions which always move, and therefore consequently please; for without motion there can be no delight, which cannot be considered but as an active passion. When we view these elevated ideas of nature, the result of that view is admiration, which is always the cause of pleasure.

This foregoing remark, which gives the reason why imitation pleases, was sent me by Mr. Walter Moyle, a most ingenious young gentleman, conversant in all the studies of humanity, much above his years. He had also furnished me, according to my request, with all the particular passages in Aristotle and Horace, which are used by them to explain the Art of Poetry by that of Painting; which, if ever I have time to retouch this Essay, shall be inserted in their places. Having thus shown that imitation pleases, and why it pleases, in both these Arts, it follows, that some rules of imitation are necessary to obtain the end; for without rules there can be no art, any more than there can be a house without a door to conduct you into it. The principal parts of Painting and Poetry next follow.

Invention is the first part, and absolutely necessary to them both; yet no rule ever was or can be given how to compass it. A happy genius is the gift of

nature: it depends on the influence of the stars, say the astrologers; on the organs of the body, say the the naturalists; it is the particular gift of heaven, say the divines, both christians and heathens. How to improve it, many books can teach us; how to obtain it, none; that nothing can be done without it, all agree:

Tu nihil invitâ dices faciesve Minervâ.

Without invention a Painter is but a copier, and a Poet but a plagiary of others. Both are allowed sometimes to copy and translate; but, as our author tells you, that is not the best part of their reputation. "Imitators are but a servile kind of cattle," says the Poet: or at best, the keepers of cattle for other men: they have nothing which is properly their own; that is a sufficient mortification for me, while I am translating Virgil. But to copy the best author is a kind of praise if I perform it as I ought; as a copy after Raphael is more to be commended than an original of any indifferent Painter.

Under this head of invention is placed the disposition of the work, to put all things in a beautiful order and harmony, that the whole may be of a piece. "The compositions of the Painter should be conformable to the text of ancient authors, to the custom and the times;" and this is exactly the same in Poetry: Homer and Virgil are to be our guides in the Epic; Sophocles and Euripides in Tragedy; in all things we are to imitate the customs and the times of those persons and things which we represent: not to make new rules of the Drama, as Lopez de Vega has attempted unsuccessfully to do, but to be content to follow our masters, who understood nature better than we. But if the story which we treat be modern, we are to vary

the customs, according to the time and the country where the scene of action lies: for this is still to imitate nature, which is always the same, though in a different dress.

As "in the composition of a Picture, the Painter is to take care that nothing enter into it, which is not proper or convenient to the subject;" so likewise is the Poet to reject all incidents which are foreign to his Poem, and are naturally no parts of it: they are wens, and other excrescences, which belong not to the body, but deform it. No person, no incident in the piece or in the play, but must be of use to carry on the main design. All things else are like six fingers to the hand, when nature, which is superfluous in nothing, can do her work with five. "A Painter must reject all trifling ornaments:"— so must a Poet refuse all tedious and unnecessary descriptions. A robe which is too heavy, is less an ornament than a burden. In Poetry, Horace calls these things,

Versus inopes rerum, nugæque canoræ.

These are also the *lucus et ara Dianæ*, which he mentions in the same *Art of Poetry*: but since there must be ornaments, both in Painting and Poetry, if they are not necessary, they must at least be decent; that is, in their due place, and but moderately used. The Painter is not to take so much pains about the drapery, as about the face, where the principal resemblance lies; neither is the Poet, who is working up a passion, to make similes, which will certainly make it languish. My Montezuma dies with a fine one in his mouth, but it is out of season. Where there are more figures in a Picture than are necessary, or at least ornamental, our author calls them "Figures to be let," because the picture has no use of them: so I have seen in some

modern plays above twenty actors, when the action has not required half the number. In the principal figures of a Picture, the Painter is to employ the sinews of his art, for in them consists the principal beauty of his work. Our author saves me the comparison with Tragedy: for he says, that "herein he is to imitate the Tragic Poet, who employs his utmost force in those places, wherein consist the height and beauty of the action."

Du Fresnoy, whom I follow, makes DESIGN, or Drawing, the second part of Painting; but the rules which he gives concerning the posture of the figures are almost wholly proper to that art, and admit not any comparison, that I know, with Poetry. The posture of a poetic figure is, as I conceive, the description of his heroes in the performance of such or such an action: as of Achilles, just in the act of killing Hector; or of Æneas, who has Turnus under him. Both the Poet and the Painter vary the postures, according to the action or passion, which they represent of the same person. But all must be great and graceful in them. The same Æneas must be drawn a suppliant to Dido, with respect in his gestures, and humility in his eyes; but when he is forced, in his own defence, to kill Lausus, the Poet shows him compassionate, and tempering the severity of his looks with a reluctance to the action which he is going to perform. He has pity on his beauty and his youth, and is loth to destroy such a master-piece of nature. He considers Lausus rescuing his father, at the hazard of his own life, as an image of himself, when he took Anchises on his shoulders, and bore him safe through the rage of the fire, and the opposition of his enemies; and therefore, in the posture of a retiring man, who avoids the combat, he stretches out his arm in sign of peace,

with his right foot drawn a little back, and his breast bending inward, more like an orator than a soldier; and seems to dissuade the young man from pulling on his destiny, by attempting more than he was able to perform. Take the passage as I have thus translated it:

> Shouts of applause ran ringing through the field,
> To see the son the vanquish'd father shield;
> All, fir'd with noble emulation, strive,
> And with a storm of darts to distance drive
> The Trojan chief; who, held at bay, from far
> On his Vulcanian orb sustained the war.
> Æneas thus o'erwhelmed on ev'ry side,
> Their first assault undaunted did abide;
> And thus to Lausus, loud, with friendly threat'ning cry'd,
> Why wilt thou rush to certain death, and rage
> In rash attempts beyond thy tender age,
> Betrayed by pious love!
> And afterwards,
> He griev'd, he wept, the sight and image brought
> Of his own filial love a sadly pleasing thought.

But, beside the outlines of the posture, the design of the Picture, comprehends in the next place the "forms of faces which are to be different;" and so in a Poem, or Play, must the several characters of the persons be distinguished from each other. I knew a Poet, whom out of respect I will not name, who, being too witty himself, could draw nothing but wits in a Comedy of his; even his fools were infected with the disease of their author: they overflowed with smart repartees, and were only distinguished from the intended wits by being called coxcombs, though they deserved not so scandalous a name. Another, who had a great genius for Tragedy, following the fury of his natural temper, made every man and woman too, in his Plays, stark raging mad; there was not a sober person to be had for love or money; all was tempestuous and blustering; heaven and earth were coming together at every

word; a mere hurricane from the beginning to the end; and every actor seemed to be hastening on the day of judgment!

"Let every member be made for its own head," says our author, not a withered hand to a young face. So in the persons of a Play, whatever is said or done by any of them, must be consistent with the manners which the Poet has given them distinctly: and even the habits must be proper to the degrees and humours of the persons as well as in a Picture. He who entered in the first act a young man, like Pericles, Prince of Tyre, must not be in danger, in the fifth act, of committing incest with his daughter; nor an usurer, without great probability and causes of repentance, be turned into a cutting Moorcraft.

I am not satisfied that the comparison betwixt the two arts, in the last paragraph, is altogether so just as it might have been; but I am sure of this which follows.

"The principal figure of the subject must appear in the midst of the Picture, under the principall ight, to distinguish it from the rest, which are only its attendants." Thus in a Tragedy, or in an Epic Poem, the hero of the piece must be advanced foremost to the view of the reader or spectator: he must outshine the rest of all the characters; he must appear the prince of them, like the sun in the Copernican System, encompassed with the less noble planets. Because the hero is the centre of the main action, all the lines from the circumference tend to him alone; he is the chief object of pity in the drama, and of admiration in the Epic Poem.

As in a Picture, besides the principal figures which compose it, and are placed in the midst of it, there are less "groupes or knots of figurès disposed at proper

distances," which are parts of the piece, and seem to carry on the same design in a more inferior manner: so in Epic Poetry there are episodes, and a chorus in Tragedy, which are members of the action, as growing out of it, not inserted into it. Such in the ninth book of the *Æneis*, is the episode of Nisus and Euryalus: the adventure belongs to them alone; they alone are the objects of compassion and admiration; but their business which they carry on is the general concernment of the Trojan camp, then beleaguered by Turnus and the Latines, as the Christians were lately by the Turks: they were to advertise the chief hero of the distresses of his subjects, occasioned by his absence, to crave his succour, and solicit him to hasten his return.

The Grecian Tragedy was at first nothing but a chorus of singers; afterwards one actor was introduced, which was the poet himself, who entertained the people with a discourse in verse, betwixt the pauses of the singing. This succeeding with the people, more actors were added to make the variety the greater: and in process of time the chorus only sung betwixt the acts, and the Coryphæus, or chief of them, spoke for the rest, as an actor concerned in the business of the play.

Thus Tragedy was perfected by degrees; and being arrived at that perfection, the Painters might probably take the hint from thence, of adding groups to their Pictures: but as a good Picture may be without a group, so a good Tragedy may subsist without a chorus, notwithstanding any reasons which have been given by Dacier to the contrary.

Monsieur Racine has indeed used it in his *Esther*, but not that he found any necessity of it, as the French Critic would insinuate. The chorus at St. Cyr was

only to give the young ladies an occasion of entertaining the king with vocal music, and of commending their own voices. The play itself was never intended for the public stage; nor, without any disparagement to the learned author, could possibly have succeeded there, and much less in the translation of it here. Mr. Wycherly, when we read it together, was of my opinion in this, or rather I of his; for it becomes me so to speak of so excellent a poet, and so great a judge. But since I am in this place, as Virgil says, "Spatiis exclusus iniquis," that is, shortened in my time, I will give no other reason than that it is impracticable on our stage. A new theatre, much more ample, and much deeper, must be made for that purpose, besides the cost of sometimes forty or fifty habits, which is an expence too large to be supplied by a company of actors. It is true, I should not be sorry to see a chorus on a theatre, more than as large and as deep again as ours, built and adorned at a king's charges: and on that condition and another, which is, that my hands were not bound behind me, as now they are, I should not despair of making such a Tragedy as might be both instructive and delightful, according to the manner of the Grecians.

"To make a sketch, or a more perfect model of a Picture," is, in the language of poets, to draw up the scenery of a play; and the reason is the same for both: to guide the undertaking, and to preserve the remembrance of such things whose natures are difficult to retain.

To avoid absurdities and incongruities is the same law established for both Arts. "The Painter is not to paint a cloud at the bottom of a Picture, but in the uppermost parts;" nor the Poet to place what is proper to the end or middle in the beginning of a

Poem. I might enlarge on this; but there are few Poets or Painters who can be supposed to sin so grossly against the laws of nature and of art. I remember only one play, and for once I will call it by its name, *The Slighted Maid*, where there is nothing in the first act but what might have been said or done in the fifth; nor any thing in the midst which might not have been placed as well in the beginning or the end.

"To express the passions which are seated on the heart by outward signs," is one great precept of the Painters, and very difficult to perform. In Poetry the same passions and motions of the mind are to be expressed; and in this consists the principal difficulty, as well as the excellency of that art. "This," says my author, "is the gift of Jupiter;" and, to speak in the same heathen language, we call it the gift of our Apollo, not to be obtained by pains or study, if we are not born to it: for the motions which are studied are never so natural as those which break out in the height of a real passion. Mr. Otway possessed this part as thoroughly as any of the ancients or moderns. I will not defend every thing in his *Venice Preserved*; but I must bear this testimony to his memory, that the passions are truly touched in it, though, perhaps, there is somewhat to be desired both in the grounds of them, and in the height and elegance of expression; but nature is there, which is the greatest beauty.

"In the passions," says our author, "we must have a very great regard to the quality of the persons who are actually possessed with them." The joy of a monarch for the news of a victory must not be expressed like the ecstasy of a harlequin on the receipt of a letter from his mistress: this is so much the same

in both the arts, that it is no longer a comparison. What he says of Face-painting, or the portrait of any one particular person, concerning the likeness, is also applicable to Poetry: in the character of a hero, as well as in an inferior figure, there is a better or worse likeness to be taken; the better is a panegyric, if it be not false, and the worse is a libel. Sophocles, says Aristotle, always drew men as they ought to be; that is, better than they were. Another, whose name I have forgotten, drew them worse than naturally they were. Euripides altered nothing in the character, but made them such as they were represented by History, Epic Poetry, or Tradition. Of the three, the draught of Sophocles is most commended by Aristotle. I have followed it in that part of *Œdipus* which I writ; though, perhaps, I have made him too good a man. But my characters of Anthony and Cleopatra, though they are favourable to them, have nothing of outrageous panegyric; their passions were their own, and such as were given them by history, only the deformities of them were cast into shadows, that they might be objects of compassion; whereas, if I had chosen a noon-day light for them, somewhat must have been discovered, which would rather have moved our hatred than our pity.

"The Gothic manner, and the barbarous ornaments which are to be avoided in a Picture," are just the same with those of an ill-ordered Play. For example; our English Tragi-comedy must be confessed to be wholly Gothic, notwithstanding the success which it has found upon our theatre; and in the *Pastor Fido* of Guarini, even though Corsica and the Satyr contribute somewhat to the main action: neither can I defend my *Spanish Friar,* as fond as otherwise I am of it, from this imputation; for though the comical

parts are diverting, and the serious moving, yet they are of an unnatural mingle: for mirth and gravity destroy each other, and are no more to be allowed for decent, than a gay widow laughing in a mourning habit.

I had almost forgot one considerable resemblance. Du Fresnoy tells us, "That the figures of the groups must not be all on a side, that is, with their faces and bodies all turned the same way, but must contrast each other by their several positions." Thus in a play, some characters must be raised to oppose others, and to set them off the better, according to the old maxim, *Contraria juxta se posita, magis elucescunt.* Thus in *The Scornful Lady,* the usurer is sent to confront the prodigal: thus in my *Tyrannic Love,* the Atheist Maximin is opposed to the character of St.Catharine.

I am now come, though with the omission of many likenesses, to the third part of Painting, which is called the Chromatic or Colouring. Expression, and all that belongs to words, is that in a Poem which colouring is in a Picture. The colours well chosen, in their proper places, together with their lights and shadows which belong to them, lighten the design, and make it pleasing to the eye. The words, the expressions, the tropes and figures, the versification, and all the other elegancies of sound, as cadences, turns of words upon the thought, and many other things, which are all parts of expression, perform exactly the same office both in Dramatic and Epic Poetry. Our author calls colouring *lena sororis;* in plain English, the bawd of her sister, the design or drawing: she clothes, she dresses her up, she paints her, she makes her appear more lovely than naturally she is, she procures for the design, and makes lovers for her; for the design of itself is only so many naked lines. Thus in Poetry, the

expression is that which charms the reader, and beautifies the design, which is only the outlines of the fables. It is true, the design must of itself be good; if it be vicious, or, in one word, unpleasing, the cost of colouring is thrown away upon it. It is an ugly woman in a rich habit, set out with jewels: nothing can become her. But granting the design to be moderately good, it is like an excellent complexion with indifferent features; the white and red well mingled on the face, make what was before but passable appear beautiful. "Operum Colores" is the very word which Horace uses to signify words and elegant expression, of which he himself was so great a master in his Odes. Amongst the ancients, Zeuxis was most famous for his colouring: amongst the moderns, Titian and Correggio. Of the two ancient Epic Poets, who have so far excelled all the moderns, the invention and design were the particular talents of Homer. Virgil must yield to him in both; for the design of the Latin was borrowed from the Grecian; but the "Dictio Virgiliana," the expression of Virgil, his colouring, was incomparably the better; and in that I have always endeavoured to copy him. Most of the pedants, I know, maintain the contrary, and will have Homer excel even in this part. But of all people, as they are the most ill-mannered, so they are the worst judges, even of words which are their province; they seldom know more than the grammatical construction, unless they are born with a poetical genius, which is a rare portion amongst them: yet some, I know, may stand excepted, and such I honour. Virgil is so exact in every word, that none can be changed but for a worse; nor any one removed from its place, but the harmony will be altered. He pretends sometimes to trip; but it is only to make

you think him in danger of a fall, when he is most secure. Like a skilful dancer on the ropes (if you will pardon the meanness of the similitude), who slips willingly and makes a seeming stumble, that you may think him in great hazard of breaking his neck, while at the same time he is only giving you a proof of his dexterity. My late Lord Roscommon was often pleased with this reflection, and with the examples of it in this admirable author.

I have not leisure to run through the whole comparison of lights and shadows with tropes and figures; yet I cannot but take notice of metaphors, which, like them, have power to lessen or greaten any thing. Strong and glowing colours are the just resemblances of bold metaphors, but both must be judiciously applied; for there is a difference betwixt daring and foolhardiness. Lucan and Statius often ventured them too far; our Virgil never. But the great defect of the *Pharsalia* and the *Thebais* was in the design; if that had been more perfect, we might have forgiven many of their bold strokes in the colouring, or at least excused them; yet some of them are such as Demosthenes or Cicero could not have defended. Virgil, if he could have seen the first verses of the *Sylvæ*, would have thought Statius mad in his fustian description of the statue on the brazen horse: but that Poet was always in a foam at his setting out, even before the motion of the race had warmed him. The soberness of Virgil, whom he read, it seems, to little purpose, might have shown him the difference betwixt "Arma virumque cano," and "Magnanimum Æacidem, formidatamque tonanti progeniem." But Virgil knew how to rise by degrees in his expressions: Statius was in his towering heights at the first stretch of his pinions. The description of his running horse,

just starting in the funeral games for Archemorus, though the verses are wonderfully fine, are the true image of their author:

Stare adeo nescit, pereunt vestigia mille
Ante fugam; absentemque ferit gravis ungula campum.

Which would cost me an hour, if I had the leisure to translate them, there is so much of beauty in the original. Virgil, as he better knew his colours, so he knew better how and where to place them. In as much haste as I am, I cannot forbear giving one example. It is said of him, that he read the second, fourth, and sixth books of his *Æneis* to Augustus Cæsar. In the sixth (which we are sure he read, because we know Octavia was present, who rewarded him so bountifully for the twenty verses which were made in honour of her deceased son Marcellus); in this sixth book, I say, the Poet, speaking of Misenus, the trumpeter, says,

—— Quo non præstantior alter,
Ære ciere viros ——

and broke off in the hemistich, or midst of the verse; but in the very reading, seized as it were with a divine fury, he made up the latter part of the hemistich with these following words,

—— Martemque accendere cantu.

How warm, nay, how glowing a colouring is this! In the beginning of the verse, the word *æs*, or brass, was taken for a trumpet, because the instrument was made of that metal, which of itself was fine; but in the latter end, which was made *extempore*, you see three metaphors, *Martemque*, — *accendere*, — *cantu*. Good Heavens! how the plain sense is raised by the beauty of the words. But this was happiness, the former might be only judgment. This was the "cu-

riosa felicitas" which Petronius attributes to Horace. It is the pencil thrown luckily full upon the horse's mouth, to express the foam, which the Painter, with all his skill, could not perform without it. These hits of words a true Poet often finds, as I may say, without seeking: but he knows their value when he finds them, and is infinitely pleased. A bad Poet may sometimes light on them, but he discerns not a diamond from a Bristol stone; and would have been of the cock's mind in Æsop, a grain of barley would have pleased him better than the jewel. The lights and shadows which belong to colouring, put me in mind of that verse of Horace,—

Hoc amat obscuram, vult hoc sub luce videri.

Some parts of a Poem require to be amply written, and with all the force and elegance of words: others must be cast into shadows; that is, passed over in silence, or but faintly touched. This belongs wholly to the judgment of the Poet and the Painter. The most beautiful parts of the Picture and the Poem must be the most finished: the colours and words most chosen; many things in both, which are not deserving of this care, must be shifted off, content with vulgar expressions; and those very short, and left, as in a shadow, to the imagination of the reader.

We have the proverb, "Manum de tabulâ," from the Painters, which signifies to know when to give over, and to lay by the pencil. Both Homer and Virgil practised this precept wonderfully well: but Virgil the better of the two. Homer knew that when Hector was slain, Troy was as good as already taken: therefore he concludes his action there: for what follows in the funerals of Patroclus, and the redemption of Hector's body, is not, properly speaking, a part of

the main action. But Virgil concludes with the death of Turnus; for, after that difficulty was removed, Æneas might marry, and establish the Trojans when he pleased. This rule I had before my eyes in the conclusion of the *Spanish Friar*, when the discovery was made that the king was living; which was the knot of the play untied: the rest is shut up in the compass of some few lines, because nothing then hindered the happiness of Torismond and Leonora. The faults of that drama are in the kind of it, which is Tragi-comedy. But it was given to the people, and I never writ any thing for myself but *Antony* and *Cleopatra*.

The remark, I must acknowledge, is not so proper for the colouring as the design; but it will hold for both. As the words, &c. are evidently shown to be the clothing of the thought, in the same sense as colours are the clothing of the design; so the Painter and the Poet ought to judge exactly when the colouring and expressions are perfect, and then to think their work is truly finished. Apelles said of Protogenes, that "he knew not when to give over." A work may be over-wrought as well as under-wrought: too much labour often takes away the spirit, by adding to the polishing; so that there remains nothing but a dull correctness, a piece without any considerable faults, but with few beauties: for when the spirits are drawn off, there is nothing but a "caput mortuum." Statius never thought an expression could be bold enough; and if a bolder could be found, he rejected the first. Virgil had judgment enough to know daring was necessary: but he knew the difference betwixt a glowing colour and a glaring; as when he compared the shocking of the fleets at Actium to the justling of islands rent from their foundations and meeting in the ocean.

He knew the comparison was forced beyond nature, and raised too high: he therefore softens the metaphor with a *credas*. You would almost believe that mountains or islands rushed against each other: —

—— Credas innare revulsas
Cycladas; aut montes concurrere montibus æquos.

But here I must break off without finishing the discourse.

"Cynthius aurem vellit, et admonuit, &c." — the things which are behind are of too nice a consideration for an Essay begun and ended in twelve mornings; and perhaps the judges of Painting and Poetry, when I tell them how short a time it cost me, may make me the same answer which my late Lord Rochester made to one who, to commend a tragedy, said it was written in three weeks: "How the Devil could he be so long about it? for that Poem was infamously bad:" and I doubt this Parallel is little better; and then the shortness of the time is so far from being a commendation, that it is scarcely an excuse. But if I have really drawn a Portrait to the knees, or an half-length, with a tolerable likeness, then I may plead with some justice for myself, that the rest is left to the imagination. Let some better Artist provide himself of a deeper canvass; and taking these hints which I have given, set the figure on its legs, and finish it in the Invention, Design, and Colouring.

# EPISTLE OF MR. POPE

TO

# MR. JERVAS.

The following elegant Epistle has constantly been prefixed to all the Editions of Du Fresnoy, *which* have been published since Jervas corrected the translation of Dryden. It is, therefore, here reprinted, in order that a Poem which does so much honour to the original author may still accompany his work, although the translator is but too conscious how much so masterly a piece of versification on the subject of Painting will, by being brought thus near it, prejudice his own lines.

M.

TO

# MR. JERVAS,

WITH

# FRESNOY'S ART OF PAINTING,

TRANSLATED BY MR. DRYDEN.*

---

THIS verse be thine, my friend, nor thou refuse
This, from no venal or ungrateful Muse.
Whether thy hand strike out some free design,
Where life awakes and dawns at every line;
Or blend in beauteous tints the coloured mass,
And from the canvass call the mimic face:
Read these instructive leaves, in which conspire
Fresnoy's close Art, and Dryden's native fire,
And reading wish, like theirs, our fate and fame,
So mix'd our studies and so join'd our name;
Like them to shine through long-succeeding age,
So just thy skill, so regular my rage.
Smit with the love of Sister-Arts we came
And met congenial, mingling flame with flame;
Like friendly colours found them both unite,
And each from each contract new strength and light.
How oft in pleasing tasks we wear the day,
While summer suns roll unperceiv'd away?
How oft our slowly-growing works impart,
While images reflect from art to art?

* First printed in 1716.

How oft review; each finding like a friend,
Something to blame, and something to commend?
What flatt'ring scenes our wand'ring fancy wrought,
Rome's pompous glories rising to our thought!
Together o'er the Alps methinks we fly,
Fir'd with ideas of fair Italy.
With thee, o'er Raffaelle's monument I mourn,
Or wait inspiring dreams at Maro's urn:
With thee repose, where Tully once was laid,
Or seek some ruin's formidable shade;
While Fancy brings the vanish'd pile to view,
And builds imaginary Rome anew.
Here thy well-study'd marbles fix our eye;
A fading fresco here demands a sigh:
Each heavenly piece unwearied we compare,
Match Raffaelle's grace with thy lov'd Guido's air,
Carracci's strength, Correggio's softer line,
Paulo's free stroke, and Titian's warmth divine.
How finish'd with illustrious toil appears
This small, well-polished gem, the work of years! *
Yet still how faint by precept is exprest
The living image in the Painter's breast?
Thence endless streams of fair ideas flow,
Strike in the sketch, or in the picture glow;
Thence beauty, waking all her forms, supplies
An Angel's sweetness, or Bridgwater's eyes.
Muse! at that name thy sacred sorrows shed,
Those tears eternal that embalm the dead:
Call round her tomb each object of desire,
Each purer frame inform'd with purer fire:
Bid her be all that cheers or softens life,
The tender sister, daughter, friend, and wife!
Bid her be all that makes mankind adore;
Then view this marble, and be vain no more!

* Fresnoy employed above twenty years in finishing this poem.

Yet still her charms in breathing paint engage:
Her modest cheek shall warm a future age.
Beauty, frail flower, that every season fears,
Blooms in thy colours for a thousand years.
Thus Churchill's face shall other hearts surprise,
And other beauties envy Wortley's *. eyes,
Each pleasing Blount shall endless smiles bestow,
And soft Belinda's blush for ever glow.

Oh! lasting as those colours may they shine,
Free as thy stroke, yet faultless as thy line!
New graces yearly, like thy works, display:
Soft without weakness, without glaring gay;
Led by some rule, that guides, but not constrains;
And finish'd more through happiness than pains!
The kindred Arts shall in their praise conspire,
One dip the pencil, and one string the lyre.
Yet should the Graces all thy figures place,
And breathe an air divine on ev'ry face;
Yet should the Muses bid my numbers roll,
Strong as their charm, and gentle as their soul;
With Zeuxis' Helen thy Bridgwater vie,
And these be sung till Granville's Myra die;
Alas! how little from the grave we claim!
Thou but preserv'st a Face, and I a Name.

* In one of Dr. Warburton's Editions of Pope, by which copy this has been corrected, the name is changed to *Worsley*. If that reading be not an error of the press, I suppose the poet altered the name after he had quarrelled with lady M. W. Montague, and being offended at her wit, thus revenged himself on her beauty. M.

A

# CHRONOLOGICAL LIST

OF

# PAINTERS,

FROM THE REVIVAL OF THE ART TO THE BEGINNING OF THE LAST CENTURY.

Instead of the short account of the lives of the Painters by Mr. GRAHAM, which has been annexed to the later Editions of Mr. DRYDEN's translation, I have thought proper to insert, at the conclusion of this Work, the following Chronological List, drawn up by the late Mr. GRAY, when in Italy, for his own use, and which I found fairly transcribed amongst those papers, which his friendship bequeathed to me. Mr. GRAY was as diligent in his researches as correct in his judgment; and has here employed both these talents to point out in one column the places where the principal works of each master are to be found, and in another the different parts of the art in which his own taste led him to think that they severally excelled.* It is presumed, therefore, that these two additions to the names and dates will render this little work more useful than any thing of the catalogue kind hitherto printed on the subject. For more copious Biographical information, the reader is referred to Mr. PILKINGTON's Dictionary. M.

* See Memoirs of Mr. Gray, Note on Letter XIV. Sec. II.

| Names. | Studied under | Excelled in |
|---|---|---|
| Giovanni Cimabue | certain Greeks, and first revived the art of painting | - - - |
| Andrea Taffi | Apollonius, a Greek, and first revived mosaic | - - - |
| Giotto - - | Cimabue, and quitted the stiff manner of the Greeks | - - - |
| Buomanico Buffalmacco | Andrea Taffi - | - - - |
| 5 Ambrogio Lorenzetti | Giotto - - | - - - |
| Pietro Cavallini - | Giotto - - | - - |
| Simon Memmi - | Giotto - - | - - - |
| Andrea Orgagna - | imitated Giotto - | - - - |
| Tomaso Giottino - | imitated Giotto - | - - - |
| 10 Paolo Uccello - | Antonio Venetiano. He was the first who studied perspective | - - - |
| Massolino - - | Lorenzo Ghiberti and Gh. Starnina. He gave more grace to his figures and drapery | - - - |
| Masaccio - - | Massolino - - | - - - |
| Fra. Giov. Angelico da Fiesole | Giottino - - | - - - |
| Antonella da Messina | John Van Eyck, and introduced oil painting into Italy | - - - |
| 15 Fra. Filippo Lippi | Masaccio. He began to paint figures larger than life | - - - |
| Andrea del Castagno, detto Degl' Impiccatti | Domenico Venetiano. He was the first who painted in oil at Florence | - - - |
| Gentile del Fabriano | Giovanni da Fiesole | - - - |
| Giacomo Bellini - | Gentile del Fabriano | - - - |
| Gentile Bellini } | { Giacomo their | - - - |
| 20 Giovanni Bellini } | { father } | - - |

| Painted | Country, Place, and Year of their Death. | | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| History | Florence, Flor. | | 1300 | 60 | (almost all perished.) |
| History | Florence | - | 1294 | 81 | (unknown.) |
| History | Florence | - | 1336 | 60 | Rome, St. Peter's, Arezzo —Mosaics. |
| History | Florence | - | 1340 | 78 | Pisa, Campo Santo. |
| 5 History | Sienna | - | 1350 | 83 | |
| History | Rome | - | 1364 | 85 | Rome, St. Paola fuor della Citta. |
| Portraits | Sienna, Florence | | 1345 | 60 | |
| History | Florence | - | 1389 | 60 | Florence, the Dome. |
| History | Florence | - | 1356 | 32 | |
| 10 Birds, some His. | Florence | - | 1432 | 83 | |
| History | Florence | - | 1418 | 37 | |
| History | Florence | - | 1443 | 24 | |
| Hist. Miniatures | Florence, Rome | | 1455 | 68 | Florence, the Palace, in the Apartments of the old Pictures. |
| History | Messina | - | 1475 | 49 | |
| 15 History | Florence, Rome | | 1488 | 69 | Florence, the Palace. |
| History | Florence | - | 1480 | 71 | |
| History | Verona | - | 1412 | 80 | Rome, S. Giov. Laterano, S. Mar. Maggiore |
| History | Venice | - | 1470 | — | |
| History | Venice | - | 1501 | 80 | Venice, in some Cabinets. |
| 20 History | Venice | - | 1512 | 90 | |

| Names. | Studied under | Excelled in |
|---|---|---|
| Cosmo Rosselli - | - - - - | - - - |
| Domenico Ghirlandaio | Alessand. Baldovinetti | lively colouring, genteel designing, and good airs |
| Andrea Verocchio - | Giacomo Squarcione | observation of perspective |
| Andrea Mantegna - | - - - - | - - - |
| 5 Filippo Lippi - | Fra. Philippo his father, and Sandro Boticelli | - - - |
| Pietro Perugino - | Andrea Verocchio - | - - - |
| Bernardino Pinturicchio | Pietro Perugino - | - - - |
| Francesco Francia - | Marco Zoppo. He was the first considerable Master of the Bolognese School | - - - |
| Bartolomeo Ramenghi, detto Il Bagnacavallo | Francesco Francia | soft and fleshy colouring |
| 10 Innocenzo Francuzzi. detto da Imola | Francesco Francia | correct drawing |
| Francesco Turbido, detto Il Mauro | * Giorgione - | - - - |
| Luca Signorelli - | Pietro della Francesca | - - - |
| * Lionardo da Vinci | - - - | exquisite designing |
| * Giorgio Giorgione | imitated Lionardo's manner | management of the clair obscure and colouring |
| 15 * Antonio da Correggio | - - - | divine colouring and morbidezza of his flesh; angelical grace and joyous airs of his |

| Painted | Country, Place, and Year of their Death. | Aged | Principal Works are at |
|---|---|---|---|
| History | Florence, Rome 1484 | 68 | Rome, Capella Sistina. |
| History | Florence - 1493 | 44 | Florence, Palace, Closet of Madama. |
| History | Florence - 1488 | 56 | |
| History | Padua, Mantua 1517 | 66 | Florence, Rome, Apartments of Innocent VIII. at the Belvidere Chapel. |
| 5 History | Florence - 1505 | 69 | |
| History | Perugia, Rome 1524 | 78 | Rome, Palace Borghese, &c. |
| History | Florence, Sienna 1513 | 59 | Sienna, Library of the Dome, Rome, Santa Croce in Gierusalemme; Madonna, del Popolo, &c. |
| History | Bologna - 1518 | 68 | Bologna, in several churches. |
| History | Bologna - 1541 | 48 | Bologna. |
| 10 History | Bologna - —— | — | Bologna. |
| Portraits | Verona - 1521 | 81 | |
| History | Cortona - 1521 | 82 | |
| Hist. and Portraits | Milan, Paris 1317 | 75 | Milan, the Dominicans, the Academy; Florence, Pal. Pitti; Rome, Pal. Borghese, Barberini. |
| Hist. and Portraits | Castel Franco nel Trevigiano, Venice, 1511 | 33 | Venice; Florence, Pal. Pitti; Rome, Pal. Pamphili |
| 15 Hist. and Portraits | Correggio nel Regiano 1534 | 40 | Modena, the Duke's Collections; Parma, the Dome, Saint Antonio Abbate, S. Giovanni del |

| Names. | Studied under | Excelled in |
|---|---|---|
| | | figures and clair-obscure |
| Mariotto Albertinelli | Cosmo Roselli - | - - - |
| Baccio, detto Fra. Bartolomeo di S. Marco | Cosmo Roselli - | - - - |
| Pietro di Cosimo - | Cosmo Roselli | - - - |
| Raphaelino del Garbo | Filippo Lippi - | - - - |
| * Michael Angelo Buonarotta - | Domenico Ghirlandaio | great correctness of design, grand and terrible subjects, profound knowledge of the anatomical part |
| * Rafaëlle Sanzio d' Urbino - - | Pietro Perugino. Corrected his manner upon seeing the works of Lionardo da Vinci and Michael Angelo | in every part of painting, but chiefly in the thought, composition, expression, and drawing |
| * Titiano Vecelli - | Giovanni Bellini - | the clair-obscure and all the beauties of colouring |
| Domenico Puligo - | Domenico Ghirlandaio | - - - |
| Timoteo Urbino - | Rafaëlle - - | the same as his Master |
| Vicenzo da San Geminiano | Rafaëlle - - | - - - |
| Lorenzo di Credi - | Andrea Verocchio. Imitated Lionardo da Vinci | - - - |
| Balthazar Peruzzi - | - - - | - - - |
| Giovanni Francesco Penni, detto Il Fattore | Rafaëlle - - | good imitation of his Master and great despatch |
| * Giulio Romano - | Rafaëlle - - | his Master's excellencies |

| Painted | Country, Place, and Year of their Death. | Aged | Principal Works are at |
|---|---|---|---|
| | | | Monte, San Sepulcro; Florence, the Palace; Paris, the Palais Royal, &c.; Naples, the King's Collections. |
| History | Florence - 1520 | 45 | |
| History | Florence - 1517 | 48 | |
| Grotesq. & monst. | Florence - 1521 | 80 | |
| History | Florence - 1529 | 58 | |
| 5 History | Chiusi, presso d'Arezzo; Rome 1564 | 90 | Rome, Capella Sistina, Capella Paulina, S. Giovanni Laterano; Florence, the Palace. |
| Hist. and Portraits | Urbino, Rome 1520 | 37 | Rome, the Vatican; S. Pietro in Montorio; S. Agustino, the Lungara, &c. Florence, the Palace; France, Versailles, the Palais Royal; England, Hampton-Court; Naples, the King's Collection. |
| Hist. and Portraits | Cadore nel Friulese; Venice - 1576 | 99 | Venice; Rome, in many Collections, &c. |
| History | Florence - 1525 | 52 | |
| History | Urbino - 1524 | 54 | Rome, Madonna della Pace. |
| 10 History | S. Geminiano 1527 | 52 | Rome, the Vatican. |
| History | Florence - 1530 | — | |
| History, Buildings | Sienna, Rome 1536 | 55 | Rome, Madonna della Pace. |
| History | Rome, Naples 1528 | 40 | Rome, the Vatican; Lungara. |
| History | Rome, Mantua 1546 | 54 | Rome, Vatican, &c; Mantua, the Palace Té. |

| Names. | Studied under | Excelled in |
|---|---|---|
| Peligrino di Modena | Rafaëlle - - | - - - |
| Pierino Buonacorvi, detto Perin del Vago | Rafaëlle - - | - - - |
| Giovanni da Udina | Rafaëlle - - | animals, flowers, and fruits |
| * Andrea del Sarto | Pietro di Cosimo - | natural and graceful airs, and correct drawing; a bright manner of colouring |
| 5 Francia Bigio - | Mariotto Albertinelli. He painted in company with, and in the manner of, Andrea del Sarto | - - - |
| Sebastiano, detto Fra del Piombo | Giov. Bellini; Il Giorgione, M. Angelo. The strong and correct manner of this last, and coloured better | - - |
| Orazio Sammachini | Il Bagnacavallo, Innocenzo d'Imola | - - - |
| Lorenzetto Sabattini | the same - - | - - - |
| Prospero Fontana - | the same - - | - - - |
| 10 Lavinia Fontana - | Prospero her father | - - - |
| Pelestrino Tibaldi - | Il Bagnacavallo, Innocenzo d'Imola | a strong Michael Angelo manner |
| Primaticcio, detto Il Bologna | the same; Giulio Romano | genteelness |
| Nicolo Bolognese, detto Messer Nicolo | Primaticcio - - | - - - |
| Il Dosso - - | Lorenzo Costa, Titian | - - - |
| 15 Bernazzano da Milano | - - - | - - - |
| Giov. Martino da Udina | Giov. Bellini - | - - - |
| Peligrino da san Daniele | the same - - | - - - |

| Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|
| History | Modena - | 1538 | — | |
| History | Florence, Rome | 1547 | 47 | Rome, Vatican; Genoa, Pal. Doria. |
| Grotesques | Udina, Rome | 1564 | 70 | Rome, Vatican, &c. |
| Hist. and Por. | Florence - | 1530 | 42 | Florence, the Palace, Monasterio de' Scalzi, &c.; Rome, Pal. Borghese, &c.; Naples, King's Collection |
| 5 History | Florence - | 1530 | 41 | |
| Hist. and Por. | Venice, Rome | 1547 | 62 | Rome, S. Pietro in Montorio, Cap. Chigi; and France, Palais Royal. |
| History | Bologna - | 1577 | 45 | |
| History | Bologna - | —— | — | |
| His. Por. | Bologna - | —— | — | |
| 10 His. Por. | Bologna - | 1602 | 50 | |
| History | Bologna, Milan | 1592 | 70 | Bologna, the Academy; Spain, the Escurial. |
| History | Bologna, France | 1570 | 80 | Fontainbleau; Chateau de Beauregard près de Blois. |
| History | Modena - | 1372 | 60 | Fontainbleau. |
| History, Landsc. | Ferrara, Ferrara | —— | — | |
| 15 Animals, landsc. & fruits | Milan - | 1550 | — | |
| History | Udina, Venice | 1564 | 70 | |
| History | Venice - | —— | — | |

| Names. | Studied under | Excelled in |
|---|---|---|
| Giovanni Antonio Regillo, detto Licinio da Pordenone | Giorgione - - | fine colouring |
| Girolamo de Trevigi | - - - | - - - |
| Polidoro da Caravaggio | Rafaëlle - - | the correctness of design and imitation of the antique chiefly in chiaro-scuro |
| Il Maturino - | Rafaëlle - - | the same; they always painted together |
| 5 * Francesco Mazzuolo, detto Il Parmegiano | imitated Rafaëlle - | great delicacy and genteelness of drawing |
| Girolamo Mezzuoli | Francesco, his cousin, whom he always imitated | - - - |
| Giacomo Palma, detto Il Vecchio | Titian and others - | warm and mellow tints |
| Lorenzo Lotto - | imitated Bellini and Giorgione | - - - |
| Francesco Monsignori | Bellini - - | - - - |
| 10 Domenico Beccafumio Meccarino | imitated Pietro Perugino | - - - |
| Giacomo Pontormo | Lionardo da Vinci, Albertinelli, Andrea del Sarto | - - - |
| Girolamo Genga - | Pietro Perugino - | - - - |
| Giov. Antonio da Verzelli, detto Il Sodoma | - - - | - - - |
| 15 Bastiano Aristotile | - - - | - - - |
| Benvenuto Garofalo | Baldini, Lorenzo Costa. He painted in the manner of Rafaëlle as observable in his easel pictures | - - - |
| Girolamo da Carpi | Garofalo, he imitated Correggio | - - - |
| Giov. Francesco Bezzi, detto Il Nosadella | Pelegrino Tibaldi | - - - |
| Ercole Procaccini - | the same - - | - - - |

| Painted | Country, Place, and Year of their Death. | Aged | Principal Works are at |
|---|---|---|---|
| History, Portraits | Pordenone nel Friuli, Venice - 1540 | 56 | Venice. |
| History, Buildings | Il Truigiano, England 1544 | 36 | |
| History | Caravaggio, Messina 1543 | 51 | Rome, Pal. Barberini, Maschera d'Oro, Casa di Belloni. |
| History | Florence - 1527 | 37 | |
| History | Parma - 1540 | 36 | Parma, the Dome Madonna della Steccata; in many Collections. |
| History | Parma - —— | — | Parma, San Sepolcro. |
| His. Por. | Venice - 1596 | 48 | Venice, and in several Collections. |
| His. Por. | Venice - 1544 | 36 | |
| Portraits | Venice - 1519 | 64 | |
| History | Sienna - 1549 | 65 | Sienna, Pavement of the Dome. |
| History | Florence - 1558 | 65 | Florence. |
| History | Urbino - 1551 | 75 | |
| History | —— Sienna 1554 | — | |
| History | Florence - 1551 | 70 | |
| History | Ferrara - 1559 | 78 | In a few Collections. |
| History | Ferrara - 1556 | 55 | |
| History | Bologna - 1571 | — | Bologna. |
| History | Bologna - —— | — | |

| | Names. | Studied under | Excelled in |
|---|---|---|---|
| | Bartolomeo & tre figli } Passerotti. | the same - - | - - - |
| | Francesco Salviati - | Andrea del Sarto - | - - - |
| | Giorgio Vasari - | the same - - | - - - |
| | Daniel Ricciarelli, detto da Volterra | Il Sodoma; Baldasar Peruzzi | - - - |
| 5 | Taddeo Zucchero - | studied Rafaëlle - | - - - |
| | Frederico Zucchero | Rafaelle. He painted in conjunction with his brother Taddeo | - - - |
| | Bartolomeo Cesi - | Il Nosadella - | - - - |
| | Dionigi Calvart - | Prospero Fontana - | - - |
| | John of Bruges - | Hubert Van Eyck. He is said by some to have invented oil painting | - - - |
| 10 | Albert Durer - | Hupse Martin - | - - - |
| | Quintin Matsys, called the Smith of Antwerp | - - - | Nature, high finishing |
| | Lucas Jacob, called Luca d'Ollanda | Cornelius Englebert | - - - |
| | Peter Brueghel, called old Brueghel | Peter Koëk - - | - - - |
| | * John Holben, called Hans Holben | - - - | great nature, extreme finishing |
| 15 | Roger Vandensyde | John Van Eyck - | - - - |
| | John Schorel - | Jacob Cornil - | - - - |
| | Matthias Cock - | - - - | - - - |
| | Martin Heemskirke | John Schorel - | - - - |
| | François Floris, called Franc Flore | Lambart de Liege - | - - - |
| 20 | Francesco Vecelli - | Titian his brother - | - - - |
| | Orazio Vecelli - | Titian his father - | - - - |
| | Nadalino di Murano | Titian - - - | - - - |
| | Damiano Mazza - | Titian - - | - - - |
| | Girolamo di Titiano | Titian - - | - - - |
| 25 | Paris Bordone - | Titian - - | - - - |

| | Painted | Country, Place, and Year of their Death. | Aged | Principal Works are at |
|---|---|---|---|---|
| | History | Bologna - —— | — | |
| | History | Florence - 1563 | 54 | Florence. |
| | His. Por. | Florence - 1584 | 68 | Rome, Santa Croce; Florence, the Palace. |
| | History | Volterra - 1566 | 57 | Rome, S. Trinita del Monte, S. Agostino. |
| 5 | His. Por. | St. Angelo in Vado, nell' Urbino Rome 1556 | 37 | Rome, the Caprarola, Pal. Farnese. |
| | His. Por. | —— Rome 1609 | 66 | Rome, several Collections. |
| | History | Bologna - —— | 79 | |
| | History | Antwerp, Bologna 1619 | 54 | |
| | His. Por. | Venlo in Guelders, Bruges 1470 | — | Ghent, the Cathedral. |
| 10 | His. Por. | Nuremberg 1528 | 57 | In many Collections. |
| | His. Por. | Antwerp - 1529 | 69 | Antwerp, the Cathedral; England, in Collections. |
| | His. Por. | Leyden - 1533 | — | Leyden, Hotel de Ville; many Collections. |
| | - - | Brueghel near Breda 1570 | 60 | |
| | His. Por. | Basil, London 1444 | 46 | Basil, Hotel de Ville; England, in many Collections. |
| 15 | History | Bruges - —— | — | Brussels, Hotel de Ville. |
| | History | Alcmaer, Utrecht 1562 | 67 | |
| | Landsc. | Antwerp - 1465 | 65 | |
| | Droll figures | Heemskirke, Haerlem 1574 | 76 | |
| | History | Antwerp - 1570 | 50 | |
| 20 | Portraits | Venice - —— | — | |
| | Por. His. | Venice - 1579 | 66 | |
| | Portraits | Murano, Venice —— | — | |
| | His. Por. | Padua - —— | — | |
| | His. Por. | Venice - —— | — | |
| 25 | His. Por. | Venice - 1583 | 75 | |

| | Names. | Studied under | Excelled in |
|---|---|---|---|
| | Andrea Schiavone - | Titian - - | - - - |
| | Alessandro Bonvincino, detto Il Moretto | Titian, imitated Rafaëlle | - - - |
| | Girolamo Romanino | Titian - - | - - - |
| | Il Muttano - - | Titian, Tad. Zucchero | - - - |
| 5 | Pirro Ligorio - | Giulio Romano - | - - - |
| | Dom. Giulio Clovio | Giulio Romano - | chaste and *genteel* colouring, somewhat of * M. Ang. in the drawing |
| | Il Bronzino, Angelo Allori | Giacomo Pontormo | - - - |
| | Alessandro Allori - | Bronzino, his uncle | - - - |
| | Giacomo Sementi - | Dionigi Calvart - | - - - |
| 10 | Marcello Venusto - | Perin del Vaga | - - - |
| | Marco da Faënza - | - - - | - - - |
| | Girolamo da Sermonetta | Perin del Vaga - | - - - |
| | Battista Naldino - | Il Bronzino - - | - - - |
| | Nicolo del Pomerancio | - - - | - - - |
| 15 | Jean Cousin - | painted usually upon glass | - - - |
| | Michael Coxis - | Van Orlay, Rafaëlle | - - - |
| | John Bol - - | - - - | - - - |
| | Peter Porbus - | - - - | - - - |
| | Antony More - | John Schorel - | - - - |
| 20 | George Hoefnaghel | - - - | - - - |
| | Camillo Procaccini | Ercole, his father; Prospero Fontana | a dark, strong expressive manner |
| | Giulio Cesare Procaccini | Ercole, his father; Prospero Fontano | a dark, strong, expressive manner |
| | Jude Indocus Van-Winghen | studied in Italy - | - - - |

| Painted | Country, Place, and Year of their Death. | Aged | Principal Works are at |
|---|---|---|---|
| History | Sebenico, Venice 1582 | 60 | |
| History | Brescia - 1564 | 50 | |
| History | Brescia - 1567 | 63 | |
| Landsc. | Brescia, Rome 1590 | 62 | |
| Portraits | | | |
| 5 Antique monuments and buildings | Naples - 1573 | 80 | |
| Miniature, History | Sclavonia, Rome 1578 | 80 | Rome, Vatican Library; Florence, the Palace; Naples, the King's Collection. |
| His. Por. | Florence - 1580 | 69 | |
| History | Florence - 1607 | 72 | |
| History | Florence - 1625 | 45 | |
| 10 History | Mantua - 1576 | 61 | |
| History | Faënza - 1576 | 61 | |
| History | Sermonetta - 1550 | 46 | |
| History | Florence - —— | — | |
| History | Pomerancio 1626 | 74 | |
| 15 History | Soucy prôche de Sens; Paris 1589 | — | Vincennes, the Minims; Paris. |
| History | Mechlin, Antwerp. 1592 | 95 | |
| Miniature | Mechlin, Brussels 1593 | 59 | |
| Landsc. | | | |
| - - | Bruges - 1583 | 73 | |
| Por. His. | Utrecht - 1575 | 56 | |
| 20 Cities & Landsc. | Antwerp - 1600 | — | |
| History | Bologna, Milan 1626 | 80 | Milan; Genoa, the Annonciate St. Maria Carignano. |
| History | Bologna, Milan 1626 | 78 | Milan; Genoa, the Annonciate St. Maria Carignano. |
| History | Brussels, Germ. 1603 | 62 | |

| Names. | Studied under | Excelled in |
|---|---|---|
| John Strada - | studied in Italy - | - - - |
| Bartholomew Sprangher - - - | | - - - |
| Michael John Miervelt | Ant. Blockland - | - - - |
| * Paolo Cagliari, detto Paul Veronese | Antonio Badiglio - | rich and noble composition; fine warm colouring |
| 5 Carlo Cagliari - | Paolo his father, and imitated his manner | - - - |
| Benedetto Cagliari | the same - - | - - - |
| Gabrielle Cagliari - | the same - - - | - - - |
| Battista Zelotti - | Ant. Badiglio. Worked with Paul Veronese | - - - |
| Giacomo da Ponte, detto Il Bassano | Francesco, his father, Bonifacio Venetiano, imitated Titian | much nature and fine colouring |
| 10 Francesco Bassano | Giacomo, his father. He imitated his manner and copied his pictures | - - - |
| Leandro Bassano - | the same - - | - - - |
| Giambattista Bassano | the same - - | - - - |
| Girolamo Bassano | the same - - | - - - |
| * Giacomo Robusti, detto Il Tintoretto | Titian, in his drawing imitated Michael Angelo | the strepito and mossa of his pencil; variety and correctness of design; seldom finished |
| 15 Marietto Tintoretto | Tintoret, her father | - - - |
| Paul Franceschi - | Tintoret - - | - - - |
| Martin de Vos - | Tintoret - - | - - - |
| John Rothenamer | Tintoret, and designed after his manner | - - - |
| Paolo Farinato - | Antonio Badiglio - | - - - |
| 20 Marco Vecelli - | Titian, his uncle - | - - - |
| Livio Agresti - | Perin del Vaga - | - - - |
| Marco da Sienna - | Dan. Volterra - | - - - |
| Giacomo Rocca - | Dan. Volterra - | - - - |
| Frederico Barrocci | studied Rafaëlle - | fine genteel drawing |

| Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|
| Battles, Hunting | Bruges, Flor. | 1604 | 68 | |
| History | Antw., Vienna | 1623 | 77 | |
| Portraits | Delft - - | 1641 | 73 | |
| History, Portraits | Verona, Venice | 1588 | 58 | Venice; and almost every where. |
| 5 the same | Venice - | 1596 | 26 | |
| the same | the same - | 1598 | 60 | |
| the same | the same - | 1631 | 63 | |
| History, chiefly in Fresco | Venice - | 1592 | 60 | |
| Rustic Figures, Animals, Por. His. | Vicenza - | 1592 | 82 | Venice, &c. |
| 10 the same | Venice - | 1594 | 84 | |
| the same | Venice - | 1623 | 65 | |
| the same | Venice - | 1613 | 60 | |
| the same | Venice - | 1622 | 62 | |
| History, Portraits | Venice - | 1594 | 82 | Venice, and every where. |
| 15 Portraits | Venice - | 1590 | 30 | |
| Landscape | - - | 1596 | 56 | |
| Landscape | Germany - | 1604 | 84 | |
| History | Munich - | 1606 | 42 | |
| History | Verona - | 1606 | 84 | Verona. |
| - - | Venice - | 1611 | 66 | |
| 20 History | Forli - - | 1580 | — | |
| History | Sienna - | 1567 | 57 | |
| History | Rome - | —— | — | |
| His. Por. | Urbino, Rome, | 1612 | 84 | |

| Names. | Studied under | Excelled in |
|---|---|---|
| Il Cavaliero Francesco Vanni | Fred. Baroccio - | correct design and agreeable colouring |
| * Michael Angelo Amerigi, detto Il Caravaggi | Cav. Apino - - | a strong and close imitation of nature, but without choice; exquisite colouring |
| * Lodovico Carracci | Prospero Fontana - | exquisite design; noble and proper composition; strong and harmonious colouring |
| *Agostino Caracci | Ledovico, his cousin | similarly accomplished |
| 5 *Annibale Caracci | Lodovico, his cousin | similarly accomplished |
| Domenico Zampieri, detto Il Domenichino | the Caracci - - | correct design, strong and moving expression |
| * Guido Reni - | Dionigi Calvart, the Caracci | divine and graceful airs and attitudes, gay and lightsome colouring |
| *Cav. Giov. Lanfranco | the Caracci - - | great force and *fulgore*, chiefly in fresco |
| *F.ancesco Albani | Dionigi Calvart, the Caracci | genteel poetical fancy, beautiful airy colouring; his Nymphs and Boys are most admired |
| 10 Lucio Massari - | the Caracci - - | - - - |

| Painted | Country, Place, and Year of their Death. | Aged | Principal Works are at |
|---|---|---|---|
| History | Sienna, Rome 1615 | 51 | Sienna; Rome, St. Peter's; Genoa, Santa Maria in Carignano. |
| History, humorous figures | Caravaggio in Lombardy, Rome - 1609 | 40 | Rome, Pal. Barberini; several Collections. |
| History | Bologna - 1619 | 64 | Modena, Pal. Ducale; Bologna, S. Michel in Bosco, S. Giorgio, La Certosa, &c. |
| His. Por. Landsc. | Bologna, Parma 1602 | 44 | Parma, Villa Ducale; Bologna, Pal. Magnani, La Certosa. |
| 5 His. Por. Landsc. | Bologna, Rome 1609 | 49 | Rome, Pal. Farnese, &c.; Bologna, S. Giorgio, &c.; several Collections. |
| History, Portraits | Bologna, Naples 1641 | 60 | Rome, S. Girolamo della Carita, Santa Maria Trastavere, S. Andrea della Valle, S. Andrea in Monte Celio, Grotta Ferrata, Pal. Ludovisio; S. Peter's, S. Carlo a Catinari, S. Silvestro, &c. |
| History, Portraits | Bologna - 1642 | 68 | Rome, Pal. Rospigliosi, Pal. Spada, Capucini, S. Andrea della Valle, &c. Bologna, Mendicanti, S. Domenico, S. Michel in Bosco; and in many Collections. |
| History | Parma, Naples 1647 | 66 | Rome, S. Andrea della Valle; Naples, S. Carlo de Catinari; La Capella del Tesoro. |
| History | Bologna - 1660 | 82 | The Duke of Modena's and many other Cabinets. |
| 10 History | Bologna - 1633 | 64 | Bologna, S. Michel in Bosco. |

| Names. | Studied under | Excelled in |
|---|---|---|
| Sisto Badalocchio - | Annibal Caracci - | - - - |
| Antonio Caracci - | Annibal, his uncle | - - - |
| Giuseppe Pini, detto Cavalier Arpino | Rafaëlle da Rheggio | the *furia* and force of his composition |
| Il Paduano - - | - - - | - - - |
| 5 Il Cigoli - - | Andrea del Sarto - | - - - |
| Domenico Feti - | Cigoli - - | - - - |
| Cherubino Alberti - | - - - | - - - |
| Cavaliere Passignano | Frederic Zucchero | - - - |
| Orazio Gentileschi | Aurelio Lomi - | - - - |
| 10 Filippo d'Angeli, detto Il Napolitano | - - - | - - - |
| Paul Brill - - | after Titian and Annibale | - - - |
| Matthew Brill - - | worked with his brother Paul | - - - |
| Pietro Paolo Gobbo | - - - | - - - |
| Il Viola - - | Annibal Caracci - | - - - |
| 15 Roland Saveri - | imitated Paul Brill | much finishing, but dry |
| Bartolomeo Manfredi | M. Ang. Caravaggio | - - - |
| Carlo Saracino - - | imitated Caravaggio | - - - |
| Il Valentino - - | M. Ang. Caravaggio | - - - |
| Giuseppe Ribera, detto Lo Spagnuoletto | M. Ang. Caravaggio | a dark strong manner; dismal and cruel subjects |
| 20 John Mompre - | studied Nature - | - - - |
| Hen. Cornelius Wroon, or Vroon | Corn. Henrickson | - - - |
| Agostino Tassi - | Paul Brill - - | - - - |
| Fra. Matteo Zaccolino | - - - | - - - |
| Antonio Tempesta | John Strada - - | - - - |

| | Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| | History | Parma - | —— | — | Rome, Pal. Verospi. |
| | History | Bologna, Rome | 1618 | 35 | Rome, S. Bartolomeo nell Ifola. |
| | History | Arpino, Rome | 1640 | 80 | Rome, the Capitol, &c. |
| | Portraits | Padua - - | —— | — | |
| 5 | History | Florence - - | 1613 | 54 | |
| | History | Rome - - | 1624 | 35 | |
| | History | Rome - - | 1615 | 63 | |
| | History | Florence - | 1638 | 80 | Florence, the Dome. |
| | History | Pisa - - | 1647 | 84 | |
| 10 | Landsc. | Rome, Naples | 1640 | 40 | |
| | Landsc. | Antwerp, Rome | 1626 | 72 | Rome, Vatican, Pal. Borghese, many Collections. |
| | Landsc. | Antwerp, Rome | 1584 | 34 | |
| | Fruit, Landsc. | Cortona - | 1640 | 60 | |
| | Landsc. | Rome - - | 1622 | 50 | Rome, Vigna Montalta, Vigna Aldobrandina, Vigna Pia. |
| 15 | Landsc. | Rome - - | 1639 | 63 | |
| | History | Mantua - | —— | — | |
| | History | Venice - - | 1625 | 40 | |
| | History | France - - | 1632 | 32 | |
| | History | Valencia - | 1656 | 67 | Naples, &c. many Collections. |
| 20 | Landsc. | Antwerp - | —— | — | |
| | Sea-ports, Ships | Haerlem, Rome | —— | — | |
| | Ships, Tempests, Landsc. Fruit, Perspectives | Bologna - | —— | — | Genoa: Leghorn; on the outsides of houses. |
| | Perspective | Rome - - | 1630 | 40 | Rome, St. Silvestro. |
| | Animals, Battles, Huntings | Florence - | 1630 | 75 | Florence, &c. |

| Names. | Studied under | Excelled in |
|---|---|---|
| Octavius Van Veen, called Otho Vænius | - - - | - - - |
| Jean Le Clerc - | Carlo Saracino - | - - - |
| Simon Vouët - | Laurent, his father | - - - |
| Peter Noefs - - | Henry Steinwick - | - - - |
| 5 Henry Steinwick - | John De Vries - | - - - |
| Theodore Rombouts | Abraham Jansens - | - - - |
| Gerard Segres - | Abraham Jansens. He imitated M. A. Caravaggio | - - - |
| Sir Peter Paul Rubens | Otho Vænius - | admirable colouring; great magnificence and harmony of composition; a gay and lightsome manner |
| Sir Anthony Vandyck | Rubens - - | his Master's excellencies, with more grace and correctness |
| 10 Rembrandt - - | - - - | great knowledge and execution of the clair-obscure; high finishing, sometimes a very bold pencil and distinct colouring; vast Nature |
| Cornelius Polembourg | Abraham Bloemart | - - - |
| John Brueghel, called Velvet Brueghel | Old Brueghel, his father | extreme neatness and finishing |

| Painted | Country, Place, and Year of their Death. | | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| History | Leyden - | - | 1634 | 78 | |
| History | Nancy - | - | 1633 | — | Nancy, Les Jesuits. |
| His. Por. | Paris; Paris - | | 1641 | 59 | Paris, in many Churches. |
| Perspec. | Antwerp | - | 1651 | 85 | |
| 5 Buildings, Places illumined by fire & candles | Steinwick | - | 1603 | 53 | |
| Low life | Antwerp | - | 1640 | 43 | |
| - - | Antwerp | - | 1651 | 62 | |
| History, Portraits, Landsc. | Antwerp | - | 1641 | 63 | Flanders, Holland, &c.; Dusseldorp, the Elector Palatine's Collec.; France, Palais Luxemburgh, &c.; England, Whitehall, &c.; Genoa, St. Ambrosio, &c. |
| Portraits, History | Antwerp, London | | 1641 | 42 | Genoa, Pal. Durazzo, &c.; Flanders, Holland, &c.; France, Versailles, &c.; England, the Pembroke and Walpole Collections, &c. |
| 10 History, Portraits, Low life | —— - | - | 1674 | 68 | France, King's and Monsieur's Collections, &c.; Florence, the Palace; Amsterdam, &c. |
| Miniatures, Landsc. with figures | Utrecht - | - | 1660 | 74 | Many Cabinets |
| Little Landsc. with fig., animals, & flowers | Brussels | - | 1652 | 65 | |

| Names. | Studied under | Excelled in |
|---|---|---|
| Moses, called the Little | Corn. Polembourg | - - - |
| F. Dan Legres - | Young Brueghel - | - - - |
| Gaspar Craes - | Coxis - - | - - - |
| Bartholomew Briemberg | studied at Rome - | - - - |
| 5 John Asselyn, called Little John | Esaias Vander Velde | - - - |
| Francis Snyders - | painted with Rubens | - - - |
| Ert Veest - - | - - - | - - - |
| Lewis Cousin - | - - - | - - - |
| Philip Vauvremans | John Wynants - | - - - |
| 10 Gerard Dow - | Rembrandt - - | - - - |
| Pietro Francesco Mola | Albani, Cav, Arpino | strong painting |
| Giov. Battista Mola | Albani - | strong painting - |
| Giacomo Cavedone | Ludov. Caracci - | - - - |
| Agostino Metelli | - - - | - - - |
| 15 Angelo Michale Colona | Ferrantino - - | - - - |
| Giov. Benedetto Castiglione, detto Il Genoese | Paggi, Vandyke - | - - - |
| Pietro Testa - - | Domenichino - | capricious and strange designs |
| Matthew Platten, called Il Montagna | Asselyn - - | - - - |
| Francesco Barbieri, detto Il Guercino da Cento | the Caracci - - | a medium between the Caracci and Caravaggio; he has two manners, one a dark and strong one, the other more gay and gracious |

| Painted | Country, Place, and Year of their Death. | Aged | Principal Works are at |
|---|---|---|---|
| Small Landsc. with figures | —— - - 1650 | — | |
| Flowers | Antwerp - 1666 | 70 | |
| - - | Brussels - 1669 | 84 | |
| Landsc. | —— - - 1660 | 40 | |
| 5 Landsc. | —— - - 1660 | 50 | |
| Animals dead and alive | Antwerp - 1657 | 78 | |
| Sea-fights, Tempests | Brussels - 1670 | — | |
| - - | —— - - 1670 | — | |
| - - | Haerlem - 1668 | 48 | |
| 10 Little figures | Leyden - - 1474 | 61 | |
| History | Como; Rome 1666 | 56 | Rome, Monte Cavallo; Pal. Costaguti, &c |
| History Landsc. | Como, Rome - 1666 | 56 | |
| History | Bologna - 1660 | 80 | Bologna, St. Michæli in Bosco, &c. |
| Buildings, Perspec. | Bologna, Spain 1660 | 51 | Bologna, &c. |
| 15 Buildings, History | Bologna - 1687 | 87 | Bologna, &c. |
| - - | Genoa - - —— | — | |
| History, Whims | Lucca - - 1650 | 39 | |
| Sea-pieces | Antw., Venice —— | | |
| History | Cento nel Bolognese, Bologna - 1667 | 76 | Rome, Vigna, Ludovisia, St. Peter's; Grotto Ferrata. |

| Names. | Studied under | Excelled in |
|---|---|---|
| Pietro Berrettini, detto Pietro da Cortona | Baccio Ciarpi | noble compositions; bright and beautiful colouring |
| Antonino Barbalonga | Domenichino | - - - |
| Andrea Camaceo | Domenichino | - - - |
| Andrea Sacchi | Albani | a colouring more languid than Pietro Cortona, but extremely delicate and pleasing |
| 5 Simone Cantarini | Guido | - - - |
| Cav. Carlo Cignani | Albani | noble, bold manner and bright colouring |
| Pietro Facini | Annibal Caracci | - - - |
| Giov. Andrea Donducci, detto Il Masteletta | the Caracci | - - - |
| Alessandro Tiarini | Prospero Fontana | - - - |
| 10 Leonello Spado | the Caracci | - - - |
| Giov. Andrea Sirani | Guido | - - - |
| Elisabetta Sirani | Andrea, her father | - - - |
| Giacomo Sementi | Guido | - - - |
| Francesco Gessi | Guido | good imitation of his master |
| 15 Lorenzo Garbieri | Lud. Caracci | - - - |
| G. Francesco Romanelli | Pietro Cortona | - - - |
| Diego Velasquez | Francesco Pacheco | great fire and force |
| Alessandro Veronese | Felice Riccio | a weak but agreeable manner |
| Mario de Fiori | - - - | - - - |
| 20 Michelangelo del Campidoglio | Fioravante | - - - |
| Salvator Rosa | Spagnuoletto and Daniel Falcone | savage uncouth places, very great and noble style; stories that have something of horror or cruelty |

| | Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|---|
| | History | Cortona, Rome | 1669 | 73 | Rome, Pal. Barberini, P. Pamfili, Chiesa nuova, St. Peter's, St. Agnes; Florence, Pal. Pitti, &c. |
| | History | Messina - | —— | — | Rome, S. Andrea della Valle, Chiesa del Theatini, &c. |
| | History | Bevagna, Rome | 1657 | 55 | Rome, St. Peter's, St. Giov. in Laterano, Pal. Palastrina, &c. |
| | History | Rome, Rome | 1661 | 72 | Rome, Pal. Barberini, &c., Chiesa di St. Romualdo, St. Carlo di Catinari, &c. |
| 5 | History | Pesaro, Bologna | 1648 | 36 | |
| | History | Bologna, Bologna | 1719 | 91 | Bologna, Pal. Davia, Certoso, &c. |
| | History | Bologna - | 1602 | 42 | Bologna, &c. |
| | History | Bologna - | 1655 | 80 | Bologna, &c. |
| | History | Bologna - | 1668 | 91 | Bologna, &c. |
| 10 | History | Bologna - | 1622 | 46 | Bologna, &c. |
| | History | Bologna - | 1670 | 60 | Bologna, &c. |
| | His. Por. | Bologna - | 1664 | 26 | Bologna, &c. |
| | History | Bologna - | 1625 | 45 | Bologna, &c. |
| | History | Bologna - | —— | — | Bologna, &c. |
| 15 | History | Bologna - | 1654 | 64 | Bologna, &c. |
| | History | Viterbo, Rome | 1662 | 45 | France, &c.; Rome, &c. |
| | Portraits | Spain - - | 1660 | 66 | Rome, Pal. Pamfili; France, Louvre. |
| | History | Verona - - | 1670 | 70 | France, Versailles, &c. |
| | Flowers | Rome - - | 1656 | — | |
| 20 | Flowers and fruits | Rome - - | 1670 | 60 | |
| | Landsc. History | Naples, Rome | 1673 | 59 | Rome, Pal. Palavicini; Paris, the King's Collection, &c. |

| Names. | Studied under | Excelled in |
|---|---|---|
| Il Cav. Calabrese | Guercino | - - - |
| Fenamola Fiovarenti | - - - | - - - |
| Il Maltese | - - - | - - - |
| Claude Gelee, called Claude Lorraine | Godfrey Wals; Agostino Tassi | rural and pleasing scenes, with various accidents of Nature, as gleams of sunshine, the rising moon, &c. |
| 5 Nicholas Poussin | Quintin Varin | exquisite knowledge of the antique; fine expression; skilful and well-chosen composition and design. Scenes of the country, with ancient buildings and historical figures intermixed |
| Gaspar du Ghet, called Gasp. Poussin | Nicolas, his brother-in-law | a mixture of Nicolas and Claude Lorraine's style |
| Eustache Le Sueur | Simon Vouet | simplicity, dignity, and correctness of style; he is called the French Rafaëlle |
| Michelangelo delle Battaglie | Mozzo of Antwerp | - - - |
| Jaques Stella | his father. He painted frequently upon marble | - - - |
| 10 Carlo Maratti | Andrea Sacchi | - - - |
| Luca Giordano | Lo Spagnuoletto | - - - |
| Charles Le Brun | Simon Vouet; Nicolas Poussin | - - - |
| Cav. Giacinto Brandi | Lanfranco | - - - |
| Ciro Ferri | Pietro Cortona | - - - |

| Painted | Country, Place, and Year of their Death. | | Aged | Principal Works are at |
|---|---|---|---|---|
| History | Calabria - | 1688 | 86 | Rome, St. Andrea della Valle, &c. |
| Vases, Instruments, Carpets, Still life | Brescia - - | 1512 | — | |
| the same | —— - - | —— | — | |
| Landsc. | Toul, Rome - | 1682 | 82 | Rome, Pal. Chigi, Altieri, Colonna; many Collections. |
| 5 History, Landsc. | Andilly, Rome | 1665 | 71 | France, Versailles, Palais Royal, &c.; Rome, Cav. Pozzo's Collection; and in many more elsewhere. |
| Landsc. | Rome - - | 1665 | 71 | Rome; Paris, &c. |
| History | Paris - - | 1655 | 38 | Paris, the Chartreuse and Hotel in the Isle Notre Dame, &c. |
| Battles | | | | |
| History, Min. | Lyons, Paris | 1647 | 51 | Lyons; Paris, &c. |
| 10 History | Ancona, Rome | 1713 | 88 | Rome; many Churches and Palaces, &c. |
| History | Naples - - | 1705 | 76 | |
| History | Paris - - | 1690 | 71 | Versailles. |
| History | Poli, Rome - | 1713 | 90 | Rome, &c. |
| History | Rome - - | 1689 | 55 | Rome, St. Agnes, Pal. Monte Cavallo, St. Ambrozio, &c.; Florence, Pal. Pitti. |

A

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